Church Music

Eastertide

VOL. III MARCH, 1908 No. 3

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Church Music

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LITURGICAL NOTES.

Low Sunday.

IN order to appreciate to-day's Introit, we must go back in thought to the days of the primitive Church. The neophytes who were solemnly baptized in the night between Holy Saturday and Easter Sunday were then clothed in white garments as a symbol of the spotless purity of their souls. They have worn them all through the week; and at Vespers each day they have gone in procession to the baptistery, there to gaze in joyful gratitude at the font, the birthplace of their regeneration. During yesterday's visit the white robes were laid aside;[1] hence this day was known as *Sabbatum in albis deponendis*—Saturday on which the white robes were laid aside. This Sunday was then called *Dominica in albis depositis*—Sunday after the white robes have been laid aside; and it is still marked in the Missal by the abbreviated title, *Dominica in albis*. These neophytes are an object of affectionate interest to the whole assembly of the faithful; and the liturgy throughout Paschal time makes frequent allusion to them. Did our limited space permit, we would gladly quote the beautiful words of St. Augustine, which are read in to-day's Matins and which were addressed by him in the joy of his heart to these new lambs of his flock.

The Introit is taken from the Epistle written by St. Peter to the newly-converted Gentiles. The words are applied, it is true, to all the faithful, who have been born again to a new life by partaking in the mystery of Christ's resurrection; but they are addressed in a very special manner to the neophytes, exhorting them, as the little ones of holy Church, to desire their mother's milk—that is to say, the spiritual food of faith and doctrine—which she knows so well how to convey to them in a form suited to their weakness.

Introit.

Quasi modo géniti infántes, alleluia: rationábiles, sine dolo lac concupíscite. Alleluia, alleluia, alleluia.

Ps. Exsultáte Deo adjutóri nostro: jubiláte Deo Jacob.

As new-born babes, alleluia: desire the spiritual milk, without guile. Alleluia, alleluia, alleluia.

Ps. Rejoice to God our helper: sing aloud to the God of Jacob.

[1] For details of these interesting ceremonies see the *Liturgical Year*, Paschal Time, Vol. I.

The first Alleluia-verse alludes to the promise made by our Lord, when He bade the holy women tell His disciples to go into Galilee, where they would see Him. The second is a verse of to-day's Gospel. Peace is the sweet greeting ever on the lips of our risen Lord; peace He has Himself brought us by reconciling us to His eternal Father.

Alleluia, alleluia.
V. In die resurrectiónis meae, dicit Dóminus, praecédam vos in Galiláeam.
Alleluia.
V. Post dies octo, jánuis clausis, stetit Jesus in médio discipulórum suórum, et dixit: Pax vobis. Alleluia.

Alleluia, alleluia.
V. On the day of My resurrection, saith the Lord, I will go before you into Galilee.
Alleluia.
V. After eight days, the doors being shut, Jesus stood in the midst of His disciples, and said: Peace be to you. Alleluia.

The Offertory antiphon is the same magnificent piece which we sang on Monday last, to a melody worthy of the great Paschal solemnity. If we, like the holy women, truly seek our Divine Lord, we shall also, like them, experience the joy of His resurrection.

Offertory.

Angelus Dómini descéndit de coelo, et dixit muliéribus: Quem quáeritis surréxit sicut dixit. Alleluia.

An angel of the Lord came down from heaven and said to the women: He whom ye seek is risen, as He said. Alleluia.

The Communion antiphon is again taken from to-day's Gospel. St. Thomas was permitted to touch the wounds of His risen Lord; and, though He saw but Man, he exclaimed: "My Lord and my God!" In the sacred mystery we have just received, the sacred Humanity Itself is concealed from view; yet we have done more than touch It: we have received It into our very hearts. Let our faith be as lively as that of the repentant apostle and our love as true and as humble.

Communion.

Mitte manum tuam et cognósce loca clavórum, alleluia: et noli esse incrédulus sed fidélis. Alleluia, alleluia.

Put forth thy hand and mark the place of the nails, alleluia: and be not faithless, but believing. Alleluia, alleluia.

THE FINDING OF THE HOLY CROSS.

As our Divine Redeemer lay three days in the tomb, thence to come forth by a glorious resurrection, so for three long centuries did His holy cross lie buried in the earth, to be afterwards brought forth from its hiding-place and to receive the triumphant homage of the faithful. The holy Empress, St. Helen, mother of Constantine, discovered it in a deep hole at the foot of Mount Calvary, where it had been buried together with the crosses of the two thieves. In order to identify the true wood of our salvation, the three crosses were applied in succession to a woman seriously ill, who at the touch of the third was instantly cured. To-day, then, in the midst of the joys of our Blessed Lord's resurrection, we celebrate the resurrection of His holy cross. In that cross, says our Introit, we must glory; for it is the instrument of our salvation and the sign of our faith.

The true Christian is known by his love for this sacred symbol, and the Catholic who would conceal it when in the presence of heretics is not worthy to be called a son of the Church. The sixty-sixth Psalm, from which the verse is taken, is sung each day by holy Church in her early morning office of Lauds. Our Divine Lord caused the light of His countenance to shine upon us, when He rose like a brilliant sun on Easter morning; His holy cross will glitter in the heavens on the judgment day, to the immense joy of the blessed on His right-hand.

Introit.

Nos autem gloriári opórtet in cruce Dómini nostri Jesu Christi, in quo est salus, vita, et resurréctio nostra: per quem salváti et liberáti sumus, alleluia, alleluia.

Ps. Deus misereátur nostri, et benedicat nobis: illúminet vultum suum super nos, et misereátur nostri.

We ought to glory in the cross of our Lord Jesus Christ, in whom is our salvation, life, and resurrection; through whom we are saved and set free, alleluia, alleluia.

Ps. May God have mercy on us and bless us; may He cause the light of His countenance to shine upon us, and may He have mercy on us.

The first Alleluia-verse is taken from the ninety-fifth Psalm, where in the Vulgate we read simply: "Say ye among the Gentiles, the Lord hath reigned." The words "from the tree," which are found in St. Augustine, St. Gregory, and others of the early Fathers, add a beautiful touch to the verse. "Cursed is every one that hangeth on a tree," said the Jewish law in Deuteronomy: He who died upon the tree for us took our curse upon Himself, that He might wipe it out forever, and the tree became the instrument of His triumph, the foundation of His kingdom, the throne of His royalty.

The second verse is adapted from the beautiful hymn of the Passion, *Pange lingua*, composed in the sixth century by Mamertus Claudianus. We sang those words on Good Friday when, with sorrowing hearts, we venerated the holy cross still wet with the Blood of Redemption; their echo on this feast has a ring of Paschal joy and enthusiasm.

Alleluia, alleluia.

V. Dícite in géntibus, quia Dóminus regnávit a ligno. Alleluia.

V. Dulce lignum, dulces clavos, dúlcia ferens póndera: quae sola fuísti digna sustinére Regem coelórum et Dóminum.

Alleluia.

Alleluia, alleluia.

V. Say ye among the Gentiles, the Lord hath reigned from a tree. Alleluia.

V. Sweet wood, bearing sweet nails and a sweet burden: thou alone wast worthy to hold the King and Lord of heaven.

Alleluia.

The Offertory antiphon speaks of the wonderful work of our redemption wrought by the cross and by the resurrection of our Blessed Saviour. He was obedient even to the death of the cross, wherefore His eternal Father exalted Him and gave Him a Name which is above every name. But as He who died and rose again "dieth now no more," so the holy cross itself is, in a certain sense, immortal. It will never quit our earth until it appears glorious in the clouds at the last day. Moreover, scattered as it is now over the whole world, its presence is a continual proclamation of the wonderful works of the Lord.

Offertory.

Déxtera Dómini fecit virtútem, déxtera Dómini exaltávit me: non móriar, sed vivam, et narrábo ópera Dómini, alleluia.

The right-hand of the Lord hath wrought strength, the right-hand of the Lord hath exalted me: I shall not die, but live, and shall declare the works of the Lord. alleluia.

The Communion antiphon reminds us that there is no more powerful weapon against our infernal foe, and indeed against all evils, than the sign of the holy cross.

Communion.

Per signum crucis, de inimícis nostris líbera nos, Deus noster, alleluia.

Through the sign of the cross deliver us from our enemies, O our God. alleluia.

"PAX."

GREGORIAN RHYTHM.

A Theoretical and Practical Course.

BY DOM ANDRE MOCQUEREAU, O.S.B.,
Prior of Solesmes.

PART II.—Chapter III. (*Continued*).

EXERCISE IX.

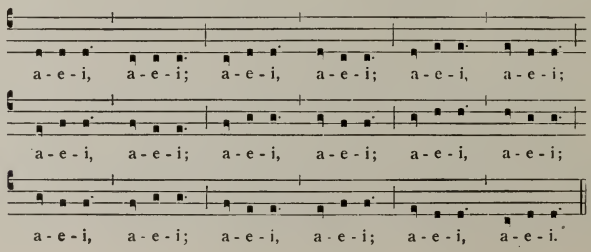
SECONDS. I.

157. *Rhythmical Analysis.*—Simple Rhythms:

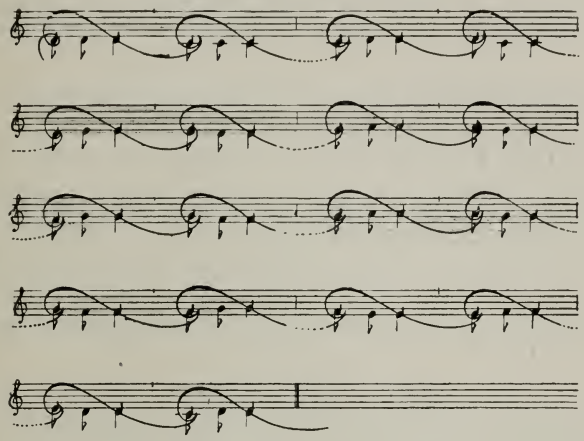
A binary arsis and a binary thesis.

Every *incisum* is susceptible of three intensities: a, b, c (II. 155), or of three accentuations:

In the musical transcription will be found a resolution of all difficulties of execution, whether chironomic or dynamic. The chironomic gestures are there given in full, as also is the intensity fully depicted, unless the melody is of such a nature as to admit of several different kinds of accentuation.



Musical transcription of the above:



Exercise X.

SECONDS. 2.

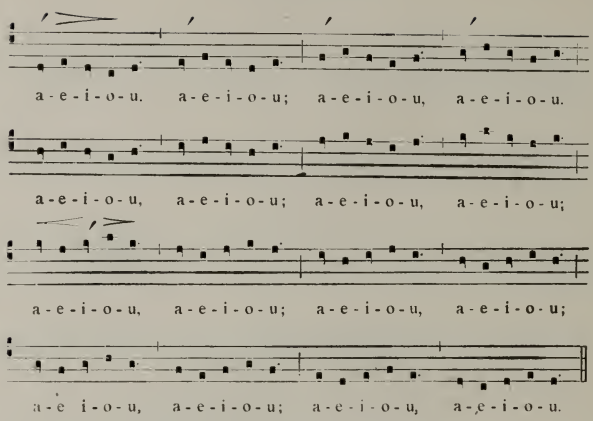
158. *Rhythmical Analysis.*—Compound rhythms. Remember that a rhythm is compound when it has more than one arsis or more than one thesis (I. 135).

(*a*) The eight first *incisa:* one binary arsis and two binary theses, intensity diminishing.

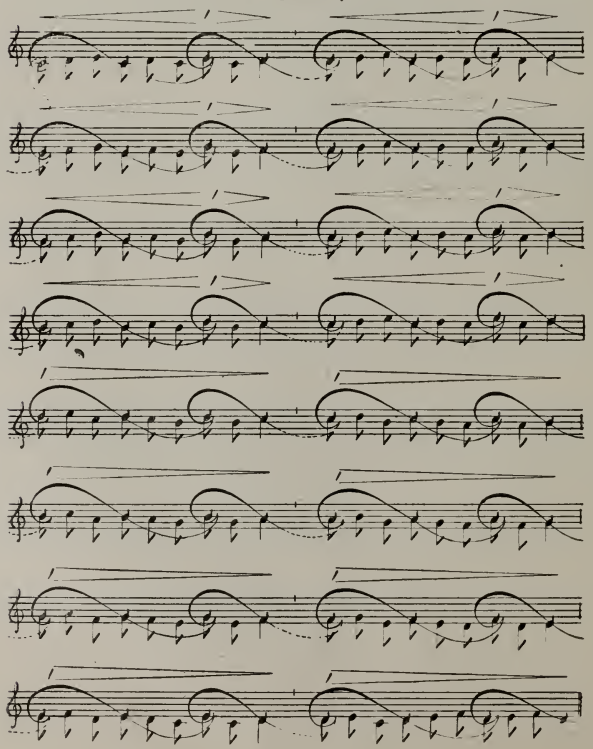
Fig. 132

(*b*) The eight last *incisa:* two binary arses and one binary thesis. Intensity increasing up to the middle of the *incisum,* where the rhythmical accent of the *incisum* occurs, and then diminishing till the end after the accent.

Fig. 133



Musical transcription of the above:



159. OBSERVATION. — The chironomy represented in the last four lines may be slightly modified without losing anything. The first "compound beat" may be thetic instead of arsic, as below:

These two chironomies are in themselves equally good. Nevertheless, I should select the first—two arses, one thesis—if the choir I was directing needed awakening and stimulating. Two vigorous arsic gestures in close succession are a capital remedy for slackness or sleepiness. If, however, I wanted more binding effect and more softness, I should allow my hand to follow gently the falling undulations of the melody and to describe a thesis.

It will be well to form the pupils according to both these ways of marking the rhythm, more especially as such opportunities frequently occur in Gregorian melodies.

EXERCISE XI.

SECONDS. 3.

160. Gregorian music belongs to free rhythm (1. 85-89) in which the compound beats, both binary and ternary, follow one another freely and harmoniously. Beginners must be accustomed to this free and supple movement, which is a distinctive feature of Gregorian chant. The following exercise is specially designed for this purpose.

161. *Rhythmical Analysis.*—Free musical rhythm. *Uneven* INCISA. 1. 3. 5. 7.—One ternary arsis, two binary theses.

Even INCISA, 2, 4, 6, 8. — Two arses, one binary, the other ternary; one binary thesis.

Ninth, tenth and following INCISA.—One binary arsis; two theses, one ternary, the other binary.

Intensity.—This varies according to the form of the melody and the place of the accent of the INCISUM. See the musical transcription.

Musical transcription:

iii. Interval of a Third.

162. Two notes are separated by an interval of a third when they are placed at a distance of *three degrees* from each other.

163. The Major Third is formed by three degrees making up two tones.

Fig. 134

The Minor Third is formed by three degrees including a tone and a semi-tone.

Fig. 135

Exercise XII.

THIRDS. I.

164. *Rhythmical Analysis.*—Simple Rhythms (I. 112-113), one ternary arsis, one binary thesis.

Each *incisum* may have the three following intensities without in any way altering the rhythm or the chironomy.

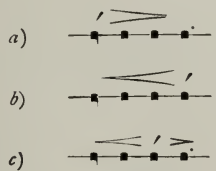
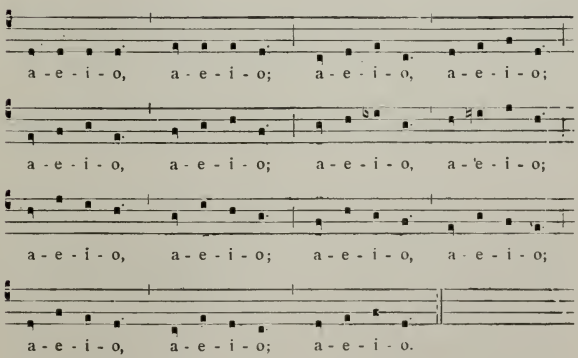


Fig. 136



Musical transcription:

Exercise XIII.

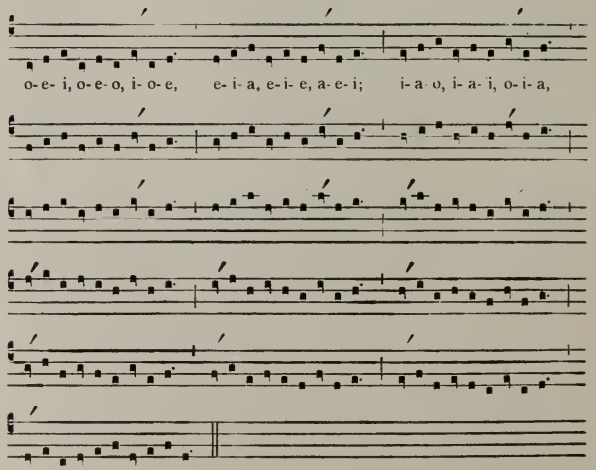
THIRDS. 2.

165. *Rhythmical Analysis.* — Compound Rhythms made up of two elementary rhythms in juxtaposition.

The first elementary rhythm: a ternary arsis, a ternary feminine thesis (I. 132-133).

The second elementary rhythm: a binary arsis, a binary masculine thesis (I. 132-133).

The indicated intensity should be followed.



Musical transcription of the above:

iv. The Interval of a Fourth.

166. Two notes are separated by an interval of *a fourth* when they are four degrees apart from each other.

167. The *perfect fourth* is made of two tones and a semitone.

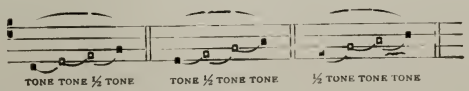


Fig. 137

The *augmented fourth* or *Tritone* is made of three **full** tones.

Fig. 138

The use of this interval is subject to restrictions. Its harshness is corrected by the use of the B ♭ (by flattening the *si*), but the composers were far from rejecting it.

Exercise XIV.

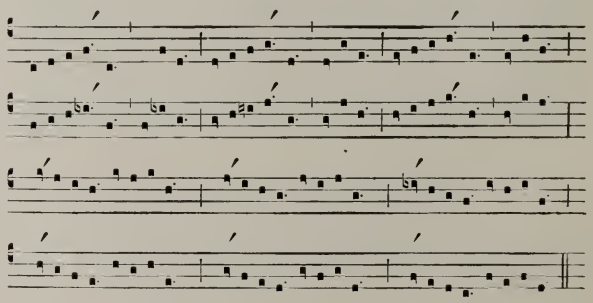
FOURTHS. I.

168. *Rhythmical Analysis.*

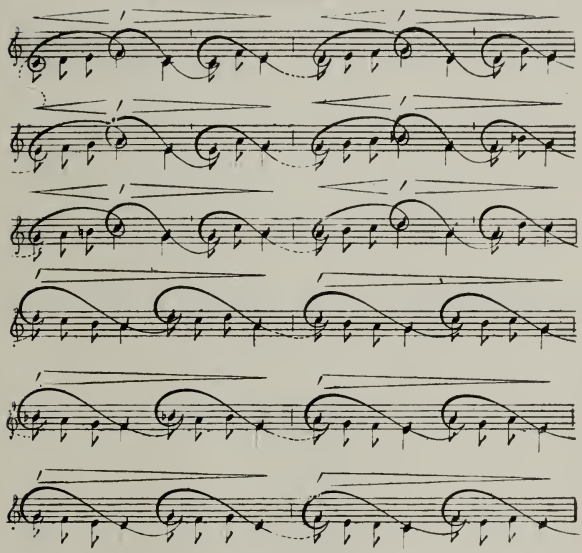
The six first divisions.—Small phrases formed by two rhythmed *incisa*.

Phrase { First rhythm: a compound rhythm: two arses, ternary and binary: a binary thesis.
Second rhythm: a simple rhythm: one binary arsis, one binary thesis.

The six last divisions.—Sections or small phrases made by the juxtaposition of two simple rhythms: A ternary arsis, a binary thesis. The teacher may select his own vowels.



Musical transcription of the above:



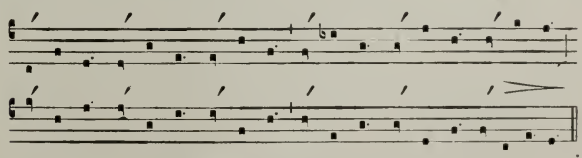
Exercise XV.

FOURTHS. 2.

169. *Rhythmical Analysis.*—A Simple Rhythm: a binary arsis and a binary thesis.

The last rhythm is compound: one binary arsis, two binary theses.

Intensity as in No. 155, except the last rhythm.



Musical transcription of the above:

v. The Interval of a Fifth.

170. Two notes are separated by the interval of a fifth when they are five degrees apart from one another.

171. The *perfect* fifth or simple *fifth* (because it is almost the only one found in Gregorian chant), is made of three tones and a semitone.

Fig. 139

The diminished fifth consists of two tones and two semitones; it is very rare (or rather not found at all) in pure Gregorian chant.

Fig. 140

Exercise XVI.

FIFTHS.

172. *Rhythmical Analysis.*

(*a*) *The first five ascending divisions.* — Phrases of two sections (*incisa*), or two compound rhythms juxtaposed.

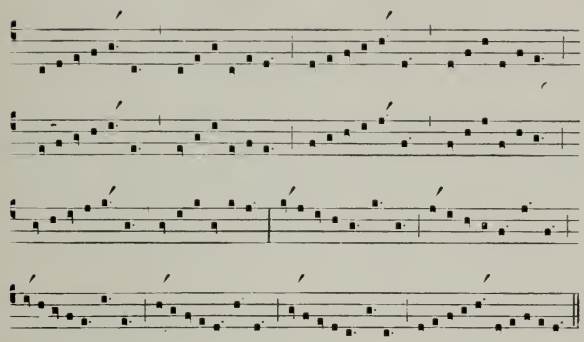
Phrase
- First *incisum:* a compound rhythm: three binary arses, one binary thesis.
- Second *incisum:* a compound rhythm: one ternary arsis, two binary theses.

(*b*) *The five following descending divisions.*—Phrases formed by two juxtaposed rhythms.

Phrase
- First rhythm: a compound rhythm: one binary arsis, two binary theses.
- Second rhythm: a simple rhythm: one binary arsis, one binary thesis.

(*c*) *Last division.*—Two juxtaposed rhythms.

Phrase
- First rhythm: a compound rhythm: three binary arses, a binary feminine thesis: *re-mi.*
- Second rhythm: a simple rhythm: a binary arsis: *fa-mi:* a binary thesis: *re.*



Musical transcription of the above:

vi. The Interval of a Sixth.

173. Two notes are separated by an interval of a sixth when they are placed six degrees apart from each other.

174. The Major Sixth is made of four tones and a semitone: it is of very rare occurrence.

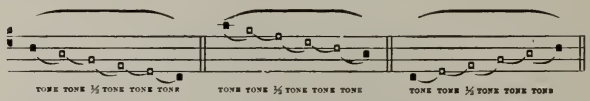


Fig. 141

The Minor Sixth is still rarer and is formed of three tones and two semitones.

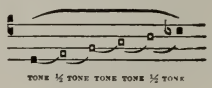


Fig. 142

175. Sixths are so rare in Gregorian chant that exercises in them are unnecessary.

vii. The Interval of a Seventh.

176. The seventh is not in use in Gregorian chant: but still it is found in plainchant *medieval* melodies, e. g., ALLELUIA. *Salve virga.*

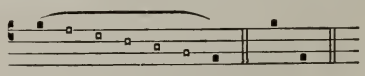


Fig. 143

viii. The Interval of an Octave.

177. Two notes are separated by an interval of an octave when they are placed eight degrees apart from each other.

Fig. 144

Wider intervals than these do not occur in the liturgical chant.

PASTORAL LETTER OF ARCHBISHOP BLENK ON CHURCH MUSIC.

IT is just four years to-day [1] since our Holy Father, Pope Pius X, gave to the world a new Code of laws regulating the use of music in our churches, the publication of this *Motu Proprio* being almost his first official act on ascending the Pontifical throne. We feel it our duty to-day, dearly beloved, to address you upon the same subject, in order to stimulate you—both Clergy and people—to renewed zeal and, furthermore, to assist you by salutary instruction and practical guidance in complying—as dutiful and loving children—with this first message of our Beloved Father and revered Pontiff, Christ's actual Vicar on Earth.

I. Importance of the Reform.

Once more let us remind you of the importance of this reform, which concerns not merely the exterior of worship, as is sometimes supposed, but the very quality of that worship itself. It concerns most intimately the reverence due to God in His chosen dwelling upon earth. Innumerable passages in the Old Testament bear witness to the profound reverence and awe felt by the people of God for every spot that had been hallowed by the presence of the Most High. Thus Jacob arose trembling and full of awe from his dream where God had appeared to him, and exclaimed: "How dread is this place. Truly the Lord is here and I knew it not. This is no other than the House of God and the Gate of Heaven." The same reverential spirit pervades the Psalms of David, and King Solomon carried this reverence so far that during the construction of the Temple he would not permit so much as the sound of a hammer to be heard.

This attitude was not only sanctioned by Almighty God but actually commanded. Thus He forbade—under penalty of death—that man or beast should touch the borders of the mountain where He was to appear and give the law. Again, He reproved His Prophet Moses for advancing too near the burning bush, reminding him that he trod on holy ground.

When Our Divine Redeemer replaced the law of fear by the law of love, He insisted more than ever on this spirit of reverence. The first act of His public ministry was to drive the profaning vendors from the Temple, and one of His last was again to vindicate the sanctity of His Father's House. Quoting the very words of the Prophet Isaias, His parting lesson in the Temple was: "My House is a House of prayer."

Dearly beloved Brethren, how incomparably more Holy than the ancient Temple is our Church of to-day, and if such a reverence was due the prophetic symbol, how much more is due its realization? There, indeed, were the tables of the law, while here we have the Living Law-giver in person; there could be seen the divinely-written words of the first Covenant of God with man, while here we can see that second Covenant—the fulfilment of the first—enacted daily before our eyes by the God-Man Himself. How infinitely more holy, then, is the humblest of our country Chapels, how much more to be revered than was even the Holy of Holies of the Chosen People. More than ever can we exclaim: "Holiness becometh Thy House, O Lord, unto the length of days," holiness in-

[1] The Letter is dated 22 November, 1907. Headings have been inserted here for convenience of reference.—Editor.

deed at all times, even when the church is empty, but holiness much more during the solemn celebration of those sacred mysteries, when the King of Kings is among us awaiting the homage of His assembled people. Let us, therefore, watch over every detail of His praise with at least the same care as did those of the Old Covenant, that our worship may not be found wanting in the spirit of true reverence and may thus prove acceptable to the Most High.

We know that in the old law God Himself dictated every detail of His solemn worship, and these ritual prescriptions were carried out with strict fidelity by the people. In like manner the Church of Christ—guided by the Holy Ghost—has taken upon herself from the beginning the definite regulation of all that pertains to her liturgical functions: the number of lights, the incense, the color of vestments, each detail is fixed in such a manner that no individual priest or bishop has power to make an alteration or sanction an omission. These rules of the Church apply still more forcibly to the text of her prayers and the order of ceremonies in which—as you are all aware—sacred music is included.

II. Character of Liturgical Music.

Sacred music, the Holy Father tells us, is a complementary part of the liturgy, and, viewed in this light, it ceases to be a simple question of art or a matter for the play of individual taste or judgment. The music that conforms to the liturgical requirements is acceptable; that which fails to conform to these requirements is forbidden, and this regardless of the value of the music *as music*. What is important is the value of the music *as prayer*. The Council of Trent has placed under the ban "Anything that is theatrical or has the character of levity." Our Holy Father Pope Pius X goes a step farther: It is not enough to exclude sacrilege—that is only the preliminary work. Church music, he tells us, must be *holy*. That is the test of a composition for the Church. But there is a further requirement necessary: a composition must not only be holy in character, it must be liturgical in form; it must take the very form of the words and phrases it seeks to portray. Any music, however beautiful in itself, which, by reason of its seductive character or by its independence of form, attracts to itself the attention due to God, is in fact a desecration.

III. The Gregorian Chant.

This subject, as we have said, concerns the honor of God; but it concerns furthermore, and most intimately, the salvation of man. The Church is indeed the House of God, but in its relation to man it is also the Gate of Heaven. The liturgical service is a meeting of God and man, at which the latter, the child of earth, is admitted for a little while to the courts of Heaven. He comes, then, primarily to adore, but in addition, to receive grace for the sanctification of his immortal soul. Man's tendency is to drift toward mere naturalism; the Church proposes to lift him to supernaturalism, and for this purpose puts before him—vividly and realistically—the spirit of prayer as opposed to that of the world. Of necessity, then, she purges from her service anything of a frivolous character, anything—in the words of St. Augustine—that might tend to "distract the mind from the contemplation of Heavenly things." Our great mother, the Church, can then begin to teach. She feeds the mind of man with constant readings from Sacred Scripture, firing his imagination the while so that he may grasp her great

lesson not only with the mind but with the heart. For this purpose she illustrates —one might almost say dramatizes—the sacred text: dramatizes it to the eye by her beautiful ceremonial, and to the ear by uttering the words of the text, not in the ordinary speaking voice, but in the more elevated and musical tones in which the poets, and especially the prophets, delivered—in days gone by—their inspired messages. This *Chant* or *musical declamation* has always been the accepted manner of rendering the readings from Scripture, the collects with the answers of the people, and the Psalms, which last form the substance of the prayers at liturgical functions. Not only is greater clearness thus gained, but an added dignity and impressiveness. But what we desire to insist on especially is this: music as such was not the intention of the Church; her intention was simply a *dramatic enhancing of the words*, in order that they might be heard better and that they might impress more deeply. Nothing could be further from the mind of the Church than to provide entertainment or distraction for her children; for, although this chant occasionally rose to actual song—as in the hymns, many of the antiphons, the devout jubilation of the alleluias and the responsories—still the true function of the art was never lost sight of, nor did the music ever assume an independent character of its own, becoming a stumbling-block in place of an inspiration. It interpreted to the faithful the very spirit of the liturgy itself—intensifying and vitalizing the text—so that "by the delights of the ear"—in the words once more of St. Augustine—" the weaker minds might be stimulated to a more devotional mood."

Here we have the rule that applies to all art when admitted to the service of public worship. Sacred art is simply stimulation, and whether it be music or sculpture or architecture or painting, the stimulation given must evidently be along the lines of prayer and devotion, not the reverse to which some of these arts so readily lend themselves. But there is an additional reason why Sacred Music, in our modern sense, of all the arts should be true to its high vocation, for it alone can neither be forgotten nor ignored by the faithful: whether for good or for evil, it forces itself upon their attention—the medium indeed through which they receive the sacred text—and thus, wedded to the words of the liturgy, it imposes itself upon the worshiper to uplift or to distract, to edify or to scandalize.

Moreover, we must not imagine that the principles of art are opposed in this respect to the rules of the Church. Good art is the perfect and ideal adaptation of means to end. The very music that might be great art as an opera or an oratorio becomes the reverse when used as liturgical prayer. It will, therefore, be admitted that the highest art in liturgical music must be that music which most perfectly fits the liturgical requirements.

This perfect fitness, this sublime adaptation of means to end is possessed in its fulness by the Gregorian Chant which the Church holds up to us as the norm of all sacred music. Saint Gregory, when organizing the liturgy, provided it with suitable music, which music has never been surpassed either in form or in the power of expressing and inspiring that devotion which the Church intends. This music, then, had birth with the birth of the liturgy; the two were the fruit of a common conception, and cast, so to speak, in a common mould. Gregorian music is indeed prayer and nothing but prayer. It clothes the sacred text with melo-

dies of a religious gravity so striking, of a pathos so tender, and at the same time of such supernatural peace and purity, as to raise our minds from all thoughts of earth — calming and collecting the soul — and inoculating us, almost unconsciously to ourselves, with desire and love of heavenly things.

IV. The Classical Polyphony and Modern Music.

But this is not the only music that the Church allows. She especially recommends the music of the great Polyphonic school of the sixteenth century. Moreover—making use of the development of the arts—she also countenances the use of modern music, but only on condition that it possess the characteristics of the supreme model; her restrictive measures bearing invariably upon the excess of those things with which that model entirely dispenses, or the absence of those two primary necessities: the spirit of prayer and the form of the liturgy.

When these regulations are not followed there is a grave danger, as the Holy Father points out so eloquently, that the Divine Service be made to appear a mere excuse and occasion for a fine concert. Hence the admonition of the Second Council of Baltimore: "Let the rectors of churches see to it that the music be at the service of the Holy Sacrifice and the Divine Office; and not the Divine Office at the service of the music."

V. Abuses Hardened into Customs.

An abuse when allowed to exist for a length of time hardens into a custom, so that finally the very principle itself becomes obscured in our minds. This is what has taken place in regard to sacred music. Every Catholic realizes that the Church is the House of Prayer and applies this principle at Low Mass or during his private devotions; but at High Mass or at Vespers he will have become so accustomed to the prevalent abuses as no longer to apply to true principle; he is inclined to go to these services expecting to be entertained, at least to a large extent, and instead of praying he listens, turning his attention from the altar to the choir, which latter has been removed — as though in demonstration of its changed vocation—from the Sanctuary to a gallery just over the church's door. Yet in reality High Mass, far from being an occasion for entertainment, is of greater solemnity than Low Mass, and its failure to be so regarded comes, as we have said, from the application of a false principle, and a complete misunderstanding of the true function of Sacred Music. For should we once suppose music to be provided as a diversion or—as urged by many good and zealous persons—an attraction to outsiders and lukewarm Catholics, the logical and inevitable conclusion would be that such music must be of a nature to suit the popular taste. But the argument is constructed on a false and pernicious principle which, in its application, leads not only to disregard of the will of the Church, but throws open the door of the Sanctuary to trivialities, if not to downright profanation.

Let us, then, set aside all false and unworthy views upon this subject. Let us recognize that the Church in her use of music, as in all else, is pursuing her single aim and ideal—that of bringing her children nearer to God. Her music is but an uninterrupted *sursum corda,* and we who frequent her solemn services with that idea will have no difficulty in understanding her musical language, which will then afford us, instead of mere sensual gratification, the purest and most intense spiritual joy. *(To be continued.)*

THE ART OF ACCOMPANYING PLAIN CHANT.

By Max Springer,
Organist of the Royal Abbey of Emaus, Prague.
Translated from the German by the Benedictine Fathers, Conception, Mo.

(Continued.)

Suspension before the third.

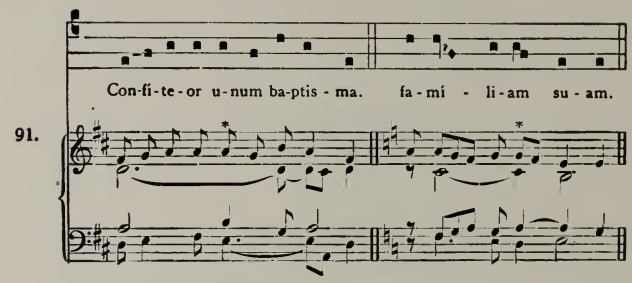
89.

Suspensions cannot occur before the fifth of a triad, no dissonance being possible here.

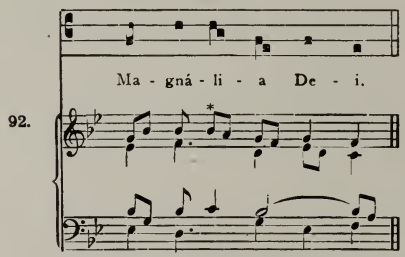
90.

In the above example the 6th, D, forms with the other notes a consonant chord, and has no effect that in the least resembles a suspension. Before the fifth of a *seventh chord*, however, a suspension is well possible. The suspension of the octave is seldom available for our purpose.

Suspension before the third.



The suspension before the fifth is not very commendable.

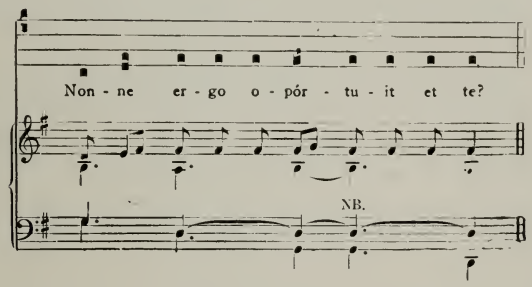


There is one case where a suspension before the seventh is possible, but it cannot be made use of in accompanying Choral.

A suspension generally resolves, as we said before, by descending a degree. If it resolves by ascending, it can never advance more than a half step.

Such a resolution is seldom available in the accompanying of Choral. In the soprano, where any dissonantal effect becomes much more prominent, suspensions should be used only in order to attain some very special effect:

94.



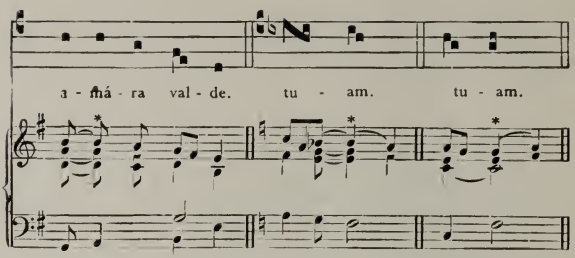
In the above example the powerful upward impulse exerted by the suspension serves to express most vividly the earnest, insisting tone of the question. (See also Example 99.)

Between the suspension and its resolution one or more tones may enter, even if they be foreign to the melody.

95.

In four-voiced accompaniment suspensions may enter in two or three parts simultaneously. Yet this mode of procedure is seldom available. In individual cases it will serve to give distinction to a cadence or prominence to an unusually strong accent.

96.



Lengthy sustaining of a suspension, being prejudicial to the beauty of pure four-part harmony, is not allowable.

The insertion of one or more tones, whether harmonic or foreign, between the suspension and its resolution, is a question that will occupy us again when we come to treat of the use of passing tones.

9. Anticipations.

57. Anticipations are the contrary of suspensions. One or more tones of a chord are sounded in the chord preceding. Anticipations occur most frequently at the cadence.

97.

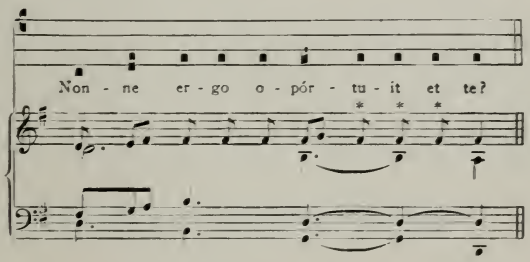
In final cadences, as at *c*), it is well to have the 3rd of the chord on the dominant, nine degrees removed from the 5th.

The harmonization of example *c*) sounds better than that of example *d*). Anticipations are not, however, restricted to the cadence: they are available elsewhere in the musical sentence.

98.

The anticipated tones should not be longer than the remaining tones of the chord, since it is only in somewhat rapid tempo that anticipations have a favorable effect. Examples like the following sometimes warrant an exception.

99.



The prolonged anticipation on *f sharp* (bearing the three syllables *"tu-it et"*) is here allowable, since this tone, from having served as a suspension in the chord immediately preceding, still lives vividly in the ear, and in consequence calls for a strong accentuation. Such licenses are not, however, commendable. Anticipations in the bass will not serve our purpose.

10. Passing Notes.

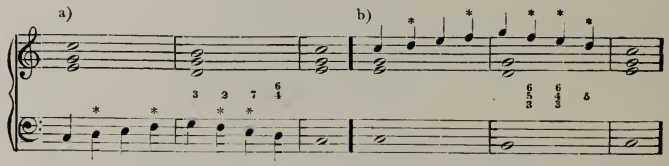
58. In the foregoing we have been considering almost exclusively such notes as were elements of the chord with which they stood connected, or at least of the chord that immediately preceded or immediately followed. A well developed accompaniment, however, requires that the essential elements of the chord suc-

cession be seasoned with tones foreign to the harmony. These tones are divided into two classes: *Passing Notes* and *Auxiliary Notes*. The principle of classification is the manner in which they enter.

Passing notes are such as connect conjunctly two accented harmony notes. Passing notes, as a rule, are foreign to the harmony and consequently dissonant in character. They may ascend or descend, diatonically or chromatically. That chromatic passing notes are unavailable for Choral purposes is self-understood.

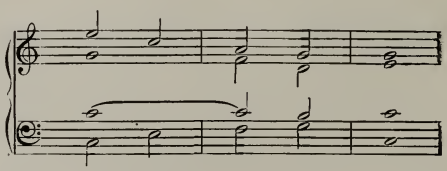
The importance of passing tones may be estimated by considering that they render the accompaniment more free and flowing, remembering at the same time that the essence of Choral accompaniment is a perfect reflection of the free and easy flow that characterizes Plain Chant melodies.

100.



In the first measure of each of the examples *a*), *b*) here given the tones *d* and *f* are passing notes. They are inserted conjunctly, *d* between *C* and *E* of the chord on *C*; *f* between *E* of the chord on *C* and *G* of the chord on *G*. In the second measure the passing notes descend conjunctly, thereby producing, as shown by the figured bass, a new, richer and more closely interrelated succession of chords. The seventh, when it descends conjunctly from the octave, has, as we saw above (*Chapter XVII*, § 54, *No.* 5), the character of a passing note. Regular passing notes occur always upon the unaccented beat.

101.



Each part of this musical phrase can be enriched by passing notes.

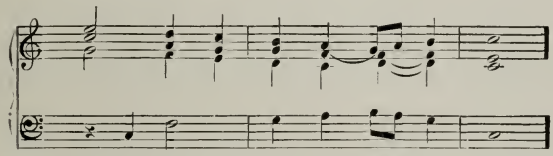
102.

Passing notes may occur in two or more parts.

103.

Entire chord formations may be similar in character to a passing note.

104.



10a. **Auxiliary Notes** are a variation of passing notes. They ascend or descend conjunctly like passing notes, but, unlike the latter, return to the interval from which they proceeded.

105.

Somewhat related to passing chords is the peculiar variety or harmonies called:

11. Organ Point.

59. An organ-point is a succession of chords, partly harmonic, partly foreign, over a sustained bass, which chords are indeed closely interrelated, but often proceed without regard to the sustained tone. Only the first and the last chords of the organ-point must be chords of which the sustained bass, or, as it is often called, the pedal, forms a part. The chords foreign to the pedal should not follow one another too frequently as this would inevitably produce an unsatisfactory result. An organ-point derives its unity from the part next above the pedal becoming for the time being the real bass. The notes usually selected for pedals are the tonic and the dominant. Sometimes both are sustained simultaneously.

The reason why organ-point is so important in the accompaniment of Choral is, that it is suited to bring out the unity that underlies connected groups

of notes, as well as to enable the upper voices to proceed with greater freedom of movement. It is, as it were, the bed of the musical stream, a well-built canal, in which the melodic waves glide along with light and unimpeded flow. The continuous sounding of the pedal will often enable the organist to introduce a change of chords even on an unaccented beat without in any way disturbing the rhythm.

106.

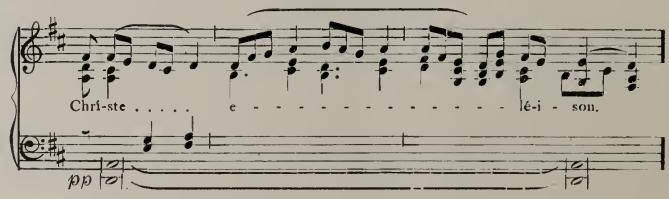
Ex. 106 is an organ-point on the tonic. The chords seem to proceed arbitrarily and without any regard to rhythmic accentuation. A closer inspection shows that the tenor takes the place of the bass. The chords marked by the asterisk enter on unaccented beats. Yet even here it is advisable to have, as far as possible, the new chords introduced on accented beats, as shown in the following example:

107.

In this example the tonic as pedal note is succeeded by the dominant. Such is the general rule in organ-point, it being natural that the tonic leads the way, while the dominant enters for the purpose of introducing the cadence.

In the following example we have an organ-point on tonic and dominant simultaneously.

108.



Double organ-point is seldom available in the accompaniment of Choral. When employed, it requires very soft stops. It will thus form a most peculiar contrast to the lightly undulating stream of harmony above.

12. Appoggiaturas.

60. An appoggiatura is a tone foreign to the harmony, occurring upon an accented beat, and proceeding conjunctly upward or downward in its resolution. It has the effect of an unprepared suspension.

109.

The notes marked by asterisks are appoggiaturas.

The following rules will guide the organist in selecting, among the means at his disposal, those most suited to his purpose:

1. *The first note of each musical sentence must be a harmony note, i. e., must be an element of the chord with which it is connected.*

2. *Passing notes may enter by conjunct motion between two notes belonging to the harmony.*

3. *Appoggiaturas must be employed with caution, since they form sharp dissonances, especially when they occur in the soprano.*

As the soprano, being identical with the melody, is already given, the organist, to attain a suitable accompaniment, must proceed analytically. He must seek for the first accented tone of a note group, and provide it with a chord to which it belongs, either as a component part, or then as a suspension or an appoggiatura.

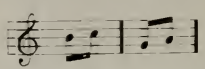
The unaccented, lighter tones he will treat either as passing notes, or as resolutions of a suspension, or as tones following an appoggiatura, according to the varying importance of the first note of the group.

In accompanying groups of two notes all of these twelve means are available. For accompanying groups of three notes, in which as a general rule the two light notes that follow the accented tone will not bear a change of harmony, passing notes are the only means left at the disposal of the organist. When the third tone is important enough to bear an independent chord, the first two tones are, of course, treated like any other group of two notes.

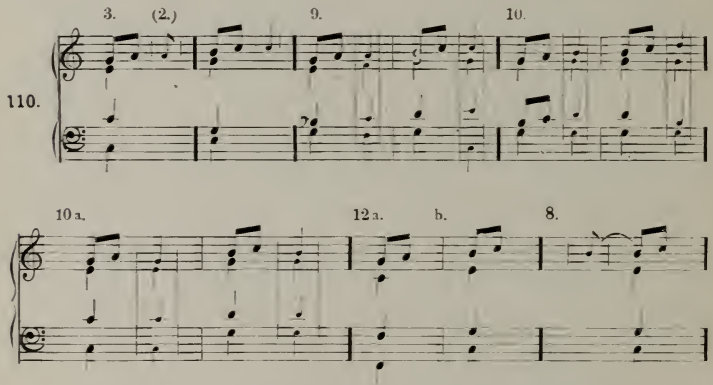
CHAPTER XVIII.

61. **Groups of Two Tones.** Such are: The *Podatus* and the *Clivis*. The second note of a Podatus always ascends, and that either conjunctly or by skip.

a) The means best suited for accompanying the *conjunctly ascending*



Podatus are those mentioned under Nos. 2, 3, 8, 10, 10a, and 12 of the preceding chapter. Which of these is to be used in each individual instance depends upon the value attached to the note that connects the Podatus, either with the foregoing portion of the melody, or, as the case may be, with the following:



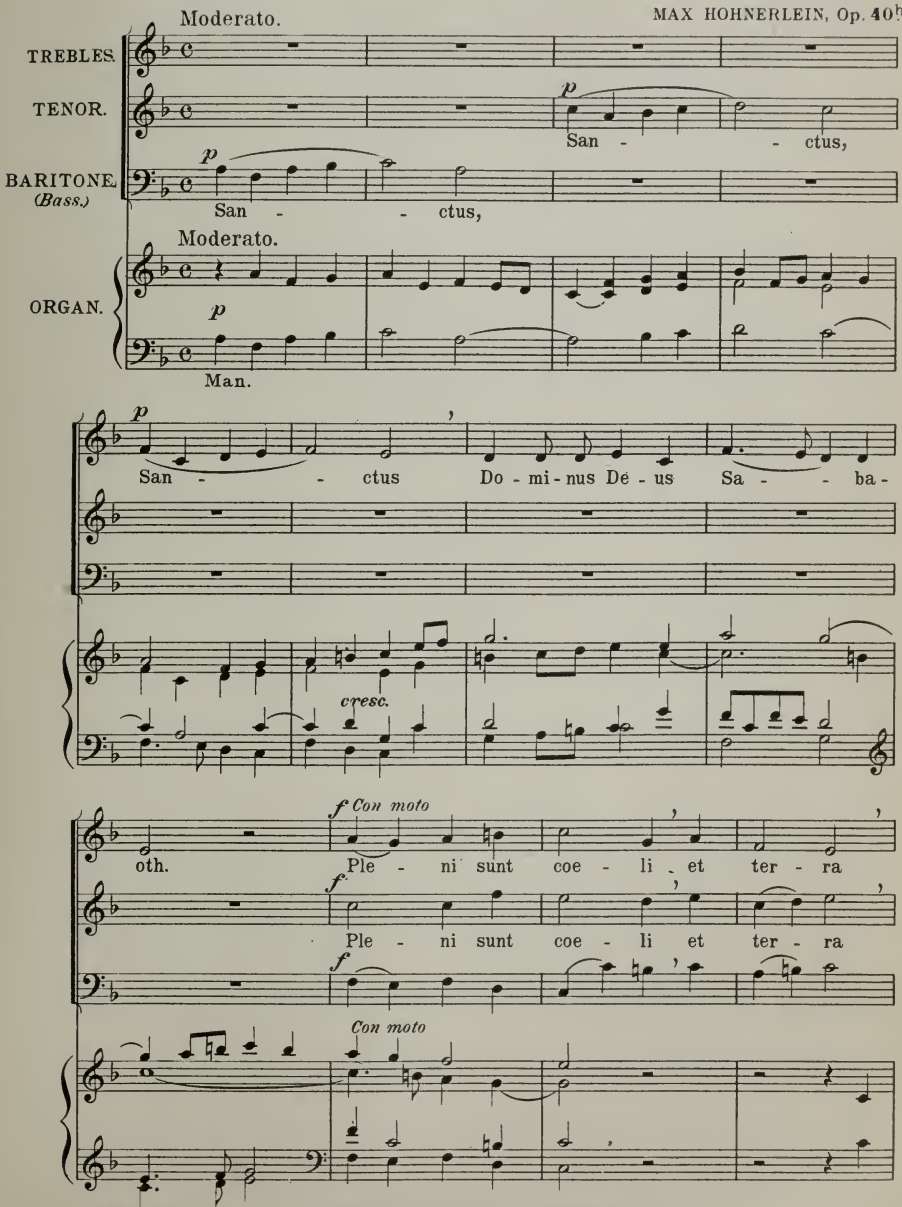
The figures in this example refer to the numbers in the foregoing chapter; the tiny notes in brackets indicate the first tone of the note group that follows (or the last tone of the group that precedes). We observe that when there is question of providing group tones with a suitable accompaniment, these tones are not to be considered singly, as isolated elements of the musical stream, but as modified and determined by the preceding and the following group. In harmonizing Gregorian Chant, consequently, it is of the greatest importance to study thoroughly the arrangement and grouping of its motifs, and the general structure of its melodic formations. Only by such thorough study will the organist be able to develop a system of accompaniment, in which the single chords will follow each other as easily and naturally as do the notes which they support, will imitate by their light and rhythmic flow the beautiful symmetry of the melody itself. This principle must henceforth be kept ever in mind.

(*To be continued.*)

Missa

in honorem Sancti Augustini.

Sanctus.



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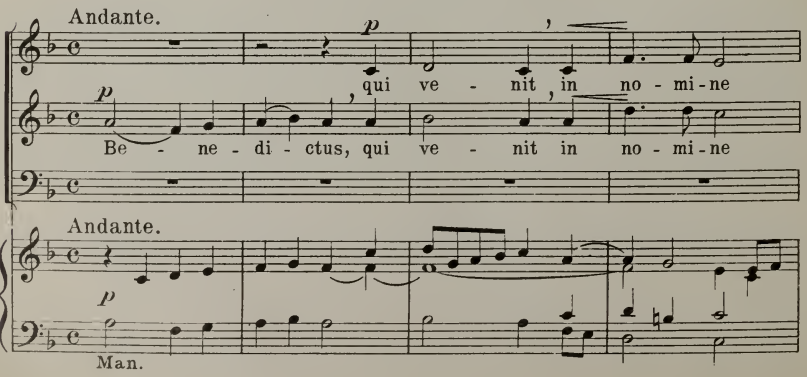
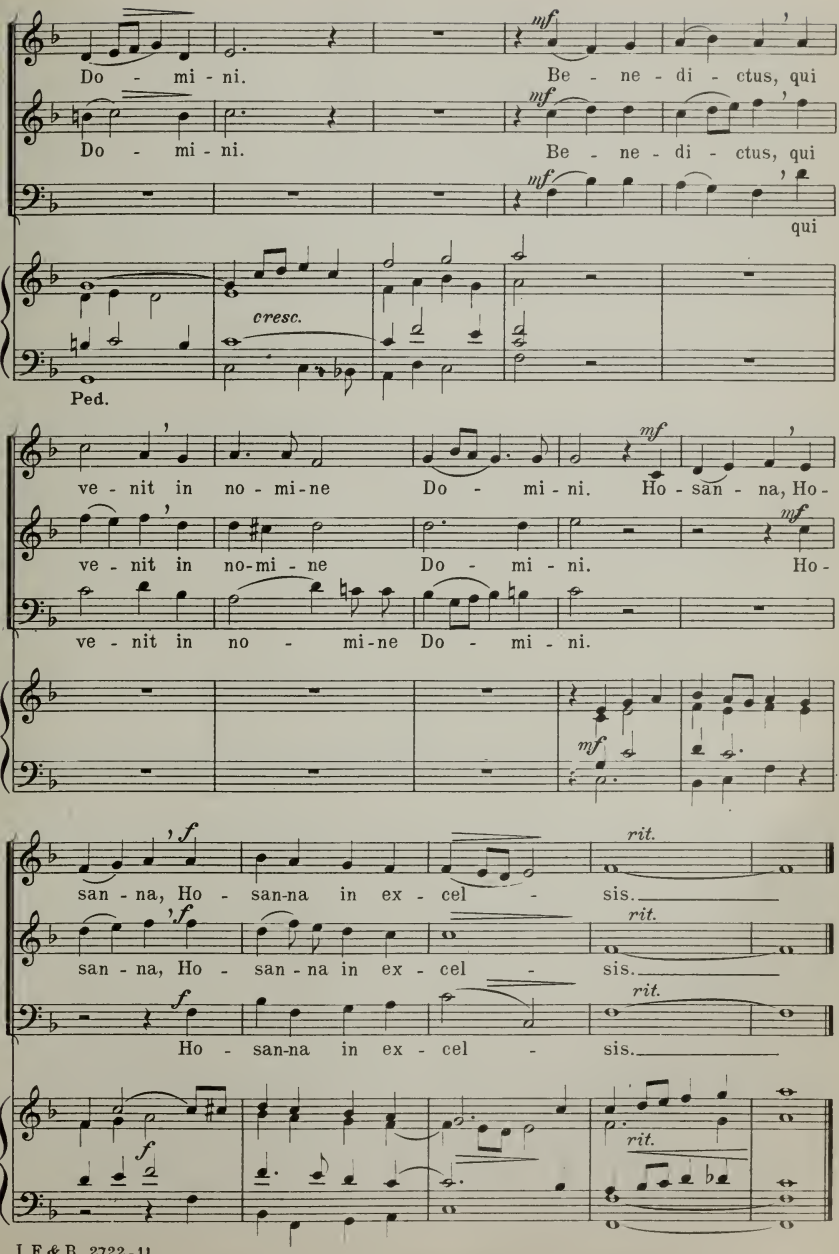
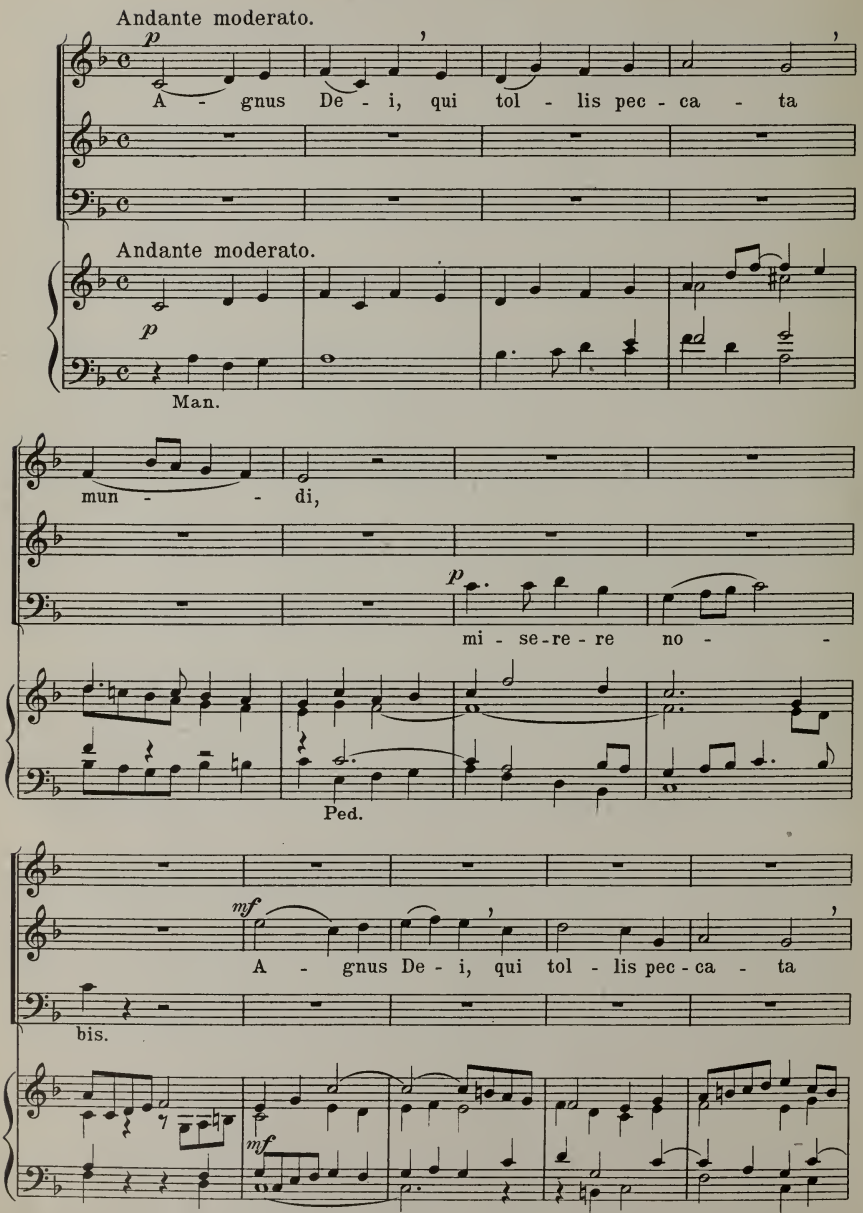
mf
glo - ri-a tu - - a. Ho - san - na, Ho -
mf
glo - ria tu - - a. Ho -
Ped.
mf
rit.
san - na, Ho - san - na in ex - cel - sis.
rit.
san - na, Ho - san - na in ex - cel - sis.
f
rit.
Ho - san - na in ex - cel - sis.
f
rit.
Ped.

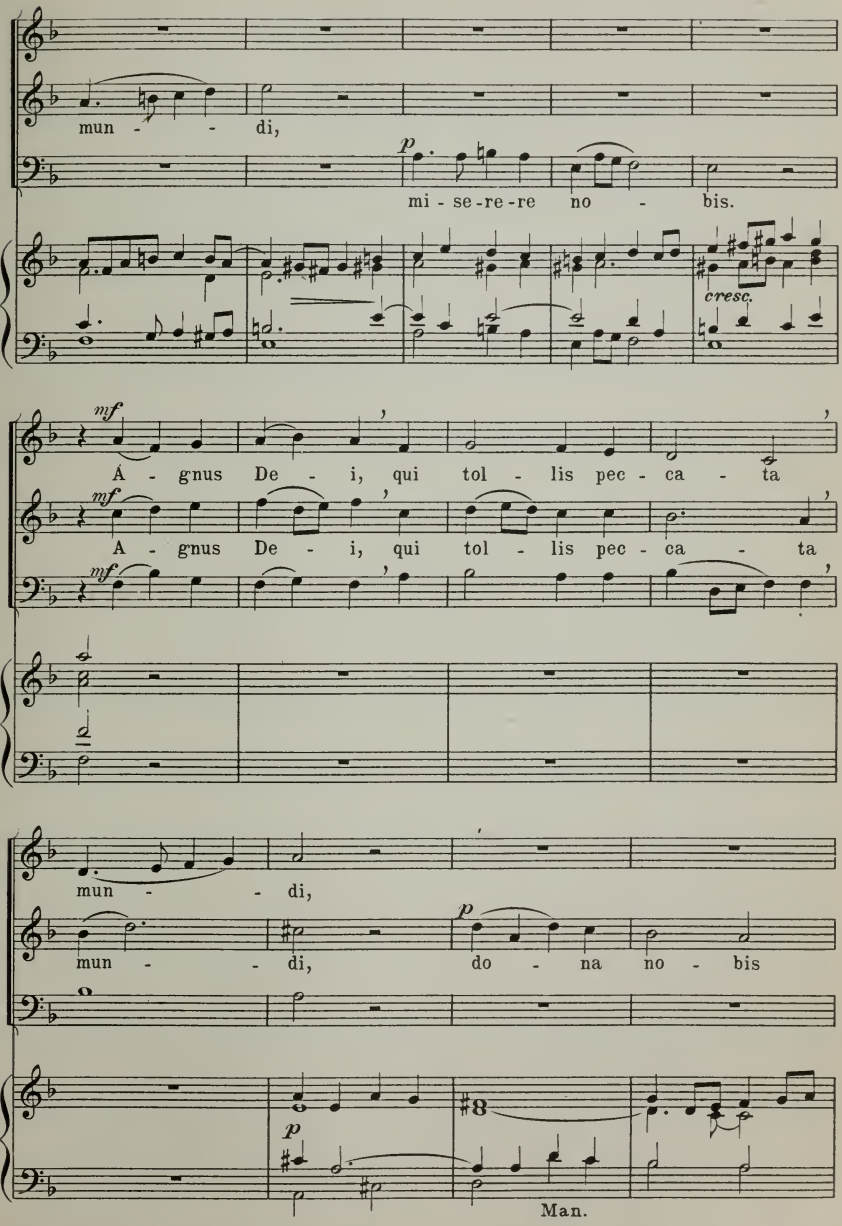
Benedictus.

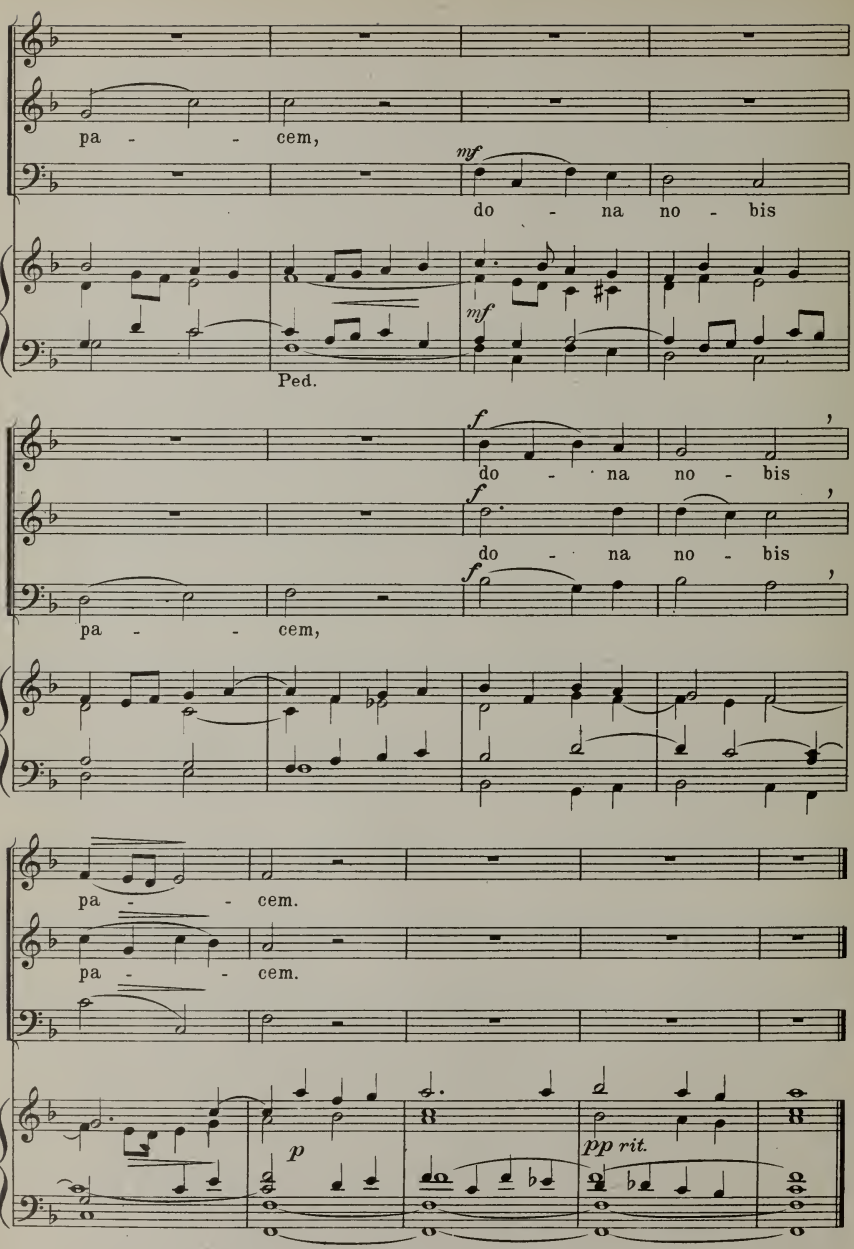

Andante.
p
qui ve - nit in no - mi-ne
p
Be - ne - di - ctus, qui ve - nit in no - mi-ne
Andante.
p
Man.


Do - mi - ni.
Be - ne - di - ctus, qui
Do - mi - ni.
Be - ne - di - ctus, qui
qui
cresc.
Ped.
ve - nit in no - mi - ne
Do - mi - ni.
Ho - sān - na, Ho -
ve - nit in no - mi - ne
Do - mi - ni.
Ho -
ve - nit in no - mi - ne
Do - mi - ni.
san - na, Ho - san - na in ex - cel - sis.
san - na, Ho - san - na in ex - cel - sis.
Ho - san - na in ex - cel - sis.
rit.

Agnus Dei.


Andante moderato.
p
A - gnus De - i, qui tol - lis pec - ca - ta
Andante moderato.
p
Man.
mun - - di,
p
mi - se - re - re no - -
Ped.
mf
A - gnus De - i, qui tol - lis pec - ca - ta
bis.
mf


mun - - di,
p
mi - se-re-re no - bis.
cresc.
mf
Á - gnus De - i, qui tol - lis pec - ca - ta
mf
A - gnus De - i, qui tol - lis pec - ca - ta
mf
mun - - di,
mun - - di,
p
do - na no - bis
p
Man.


pa - - cem,
mf
do - na no - bis
Ped.
f
do - na no - bis
f
do - na no - bis
f
pa - - cem,
pa - - cem.
pa - - cem.
p
pp rit.

Regina Coeli.

Poco vivo.
E. NIKEL, Op. 36. No 3.
SOPRANO.
ALTO.
TENOR.
BASS.
ORGAN.
Re - gi - na coe - li, Re - gi - na coe - li lae - ta - re, al - le -
Poco vivo.
p ad lib.
Man.
Ped.
lu - ja, al - le - lu - ja. Qui - a quem me - ru - i - sti por - ta - re, al - le -

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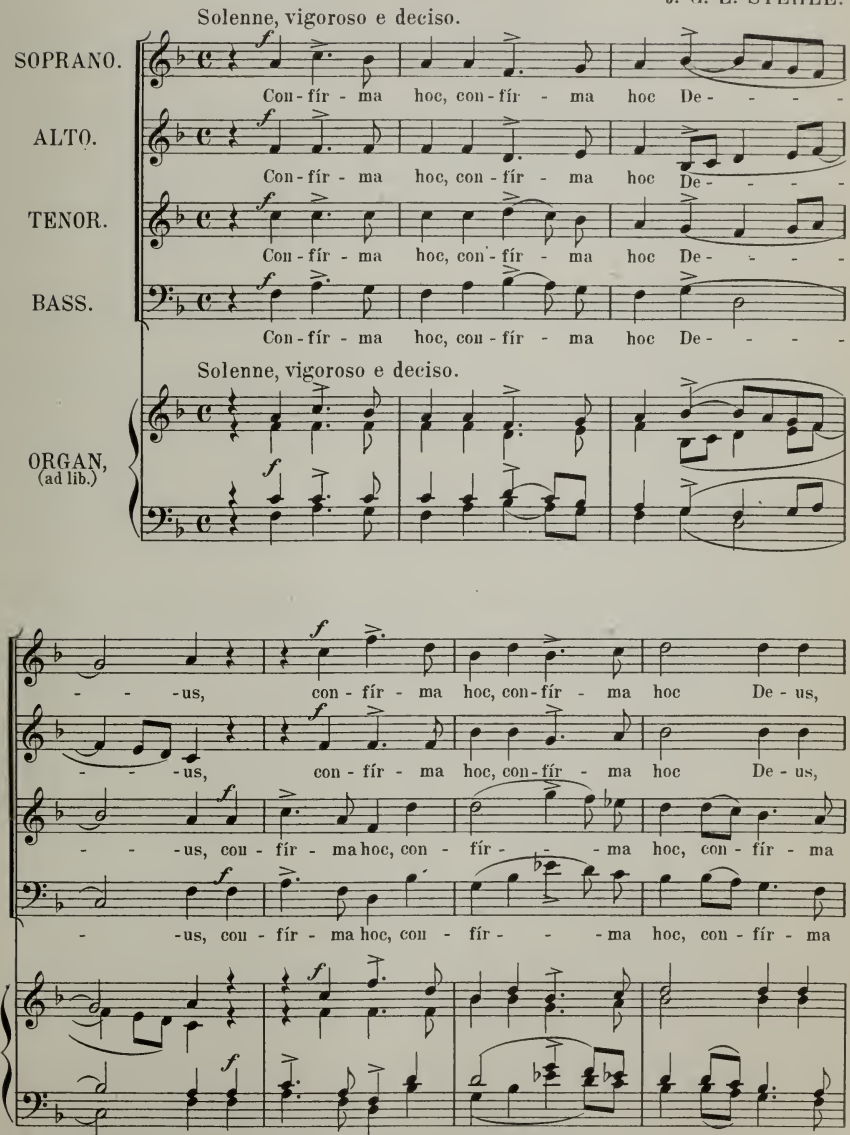
lu-ja, al-le - lu - ja. Re-sur-re-xit, si-cut di-xit, al-le-lu -
lu-ja, al-le - lu - ja. Re-sur-re-xit, si-cut di-xit, al-le-lu -
ja, al-le-lu - ja. O - - ra pro no - bis De-um,
ja, al-le-lu - ja. O - - ra pro no - bis De-um,
poco rit.
pp poco rit.
Man.
a tempo.
al-le-lu-ja, al-le-lu - - - ja, al-le-lu - - ja.
al-le-lu-ja, al-le-lu - - - ja, al-le-lu - - ja.
a tempo.
Ped.
V. Gaude et laetáre, Virgo María, Alle - - - lú - ja.
R. Quia surréxit Dominus vere, Alle - - - lú - ja.

Dominica Pentecostes et Missa Votiva de Spiritu Sancto.

For Pentecost and the Votive Mass of the Holy Ghost.

J. G. E. STEHLE.


Solenne, vigoroso e deciso.
SOPRANO.
Con - fír - ma hoc, con - fír - ma hoc De - - - -
ALTO.
Con - fír - ma hoc, con - fír - ma hoc De - - - -
TENOR.
Con - fír - ma hoc, con - fír - ma hoc De - - - -
BASS.
Con - fír - ma hoc, con - fír - ma hoc De - - - -
Solenne, vigoroso e deciso.
ORGAN, (ad lib.)
- - - -us, con - fír - ma hoc, con - fír - ma hoc De - us,
- - - -us, con - fír - ma hoc, con - fír - ma hoc De - us,
- - - -us, con - fír - ma hoc, con - fír - - - ma hoc, con - fír - ma
- -us, con - fír - ma hoc, con - fír - - - ma hoc, con - fír - ma

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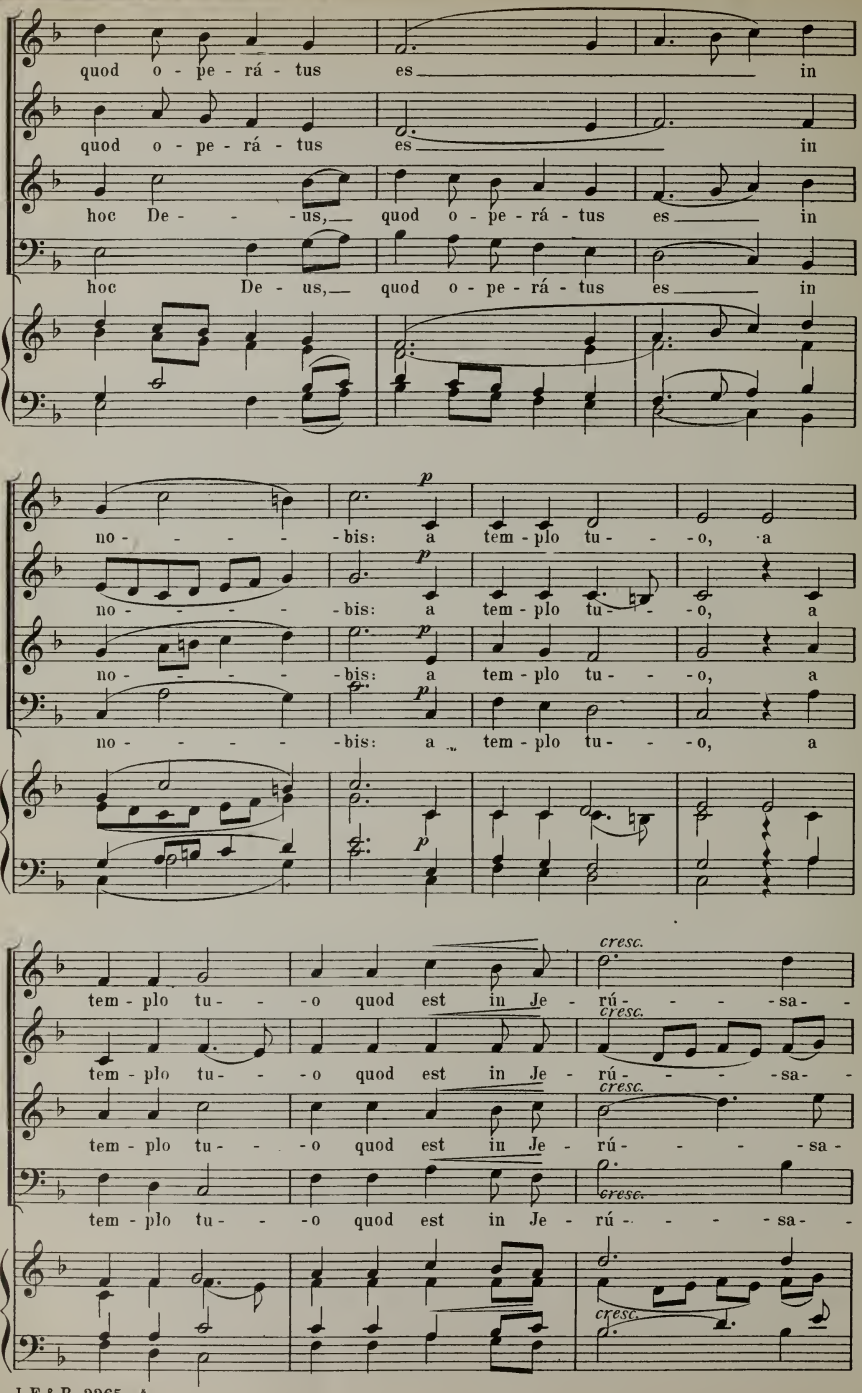
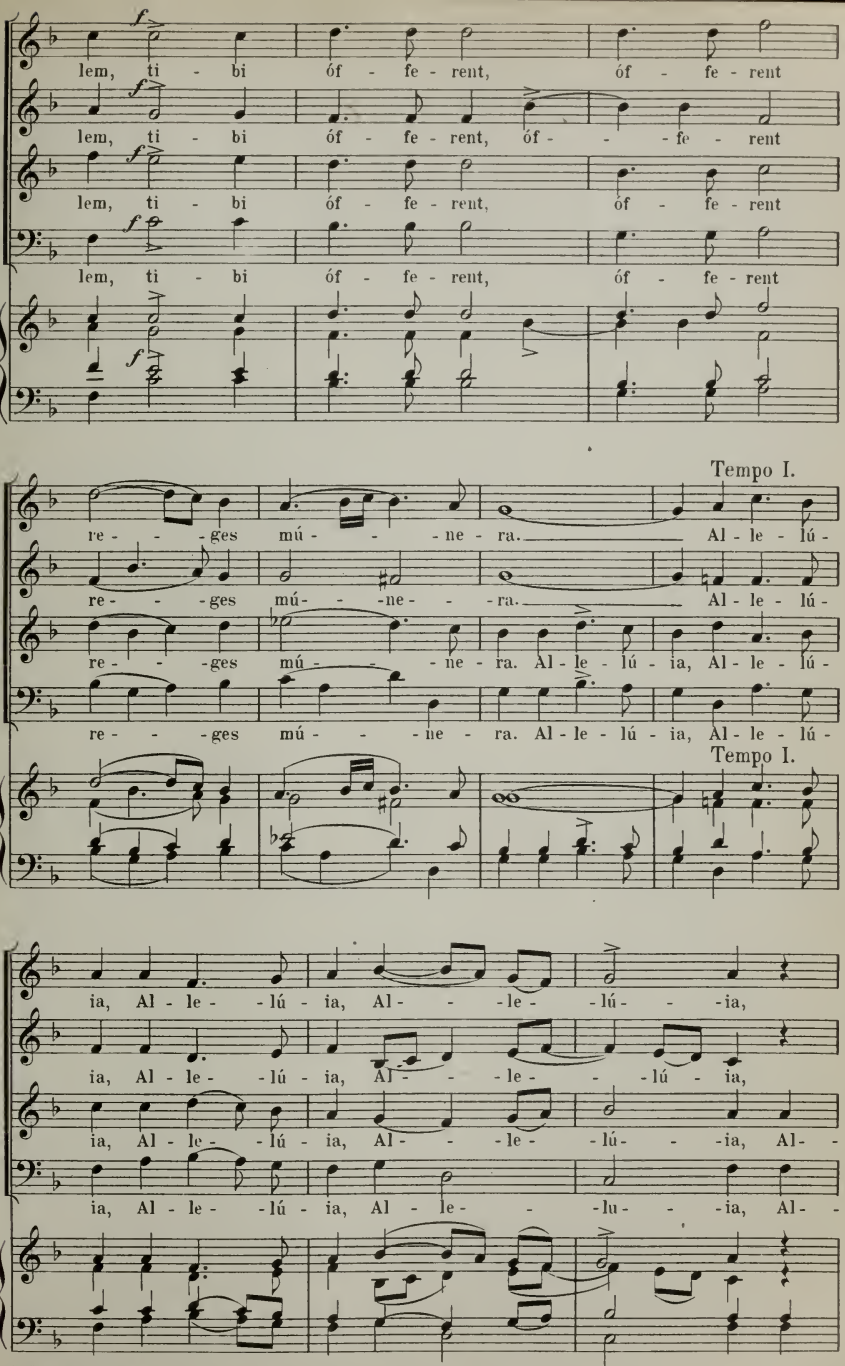
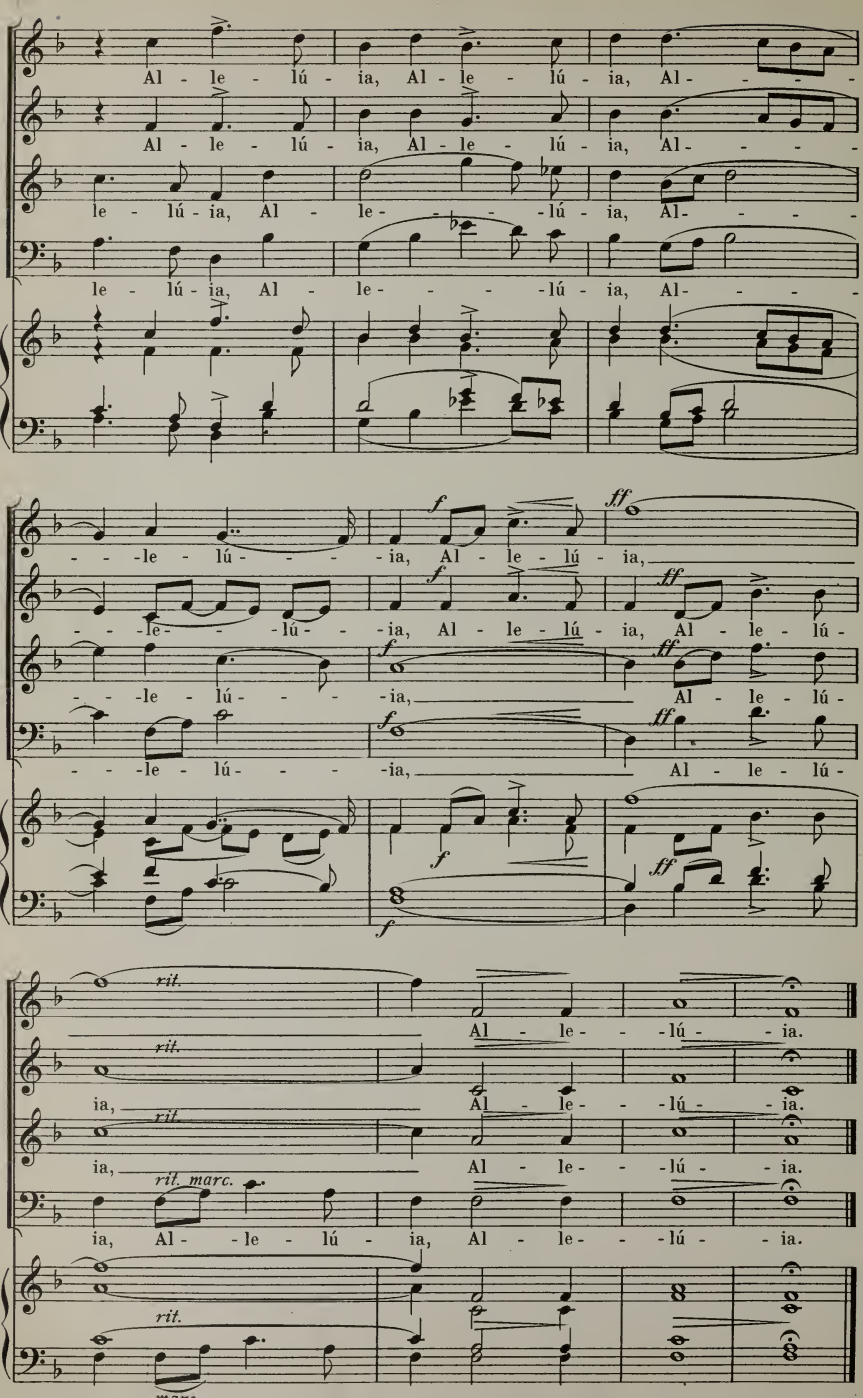

quod o - pe - rá - tus es in
quod o - pe - rá - tus es in
hoc De - - - us, quod o - pe - rá - tus es in
hoc De - us, quod o - pe - rá - tus es in
p
no - - - - - bis: a tem - plo tu - - - o, a
p
no - - - - - bis: a tem - plo tu - - - o, a
p
no - - - - - bis: a tem - plo tu - - - o, a
p
no - - - - - bis: a tem - plo tu - - - o, a
cresc.
tem - plo tu - - - o quod est in Je - rú - - - - sa -
cresc.
tem - plo tu - - - o quod est in Je - rú - - - - sa -
cresc.
tem - plo tu - - - o quod est in Je - rú - - - - sa -
cresc.
tem - plo tu - - - o quod est in Je - rú - - - - sa -
cresc.

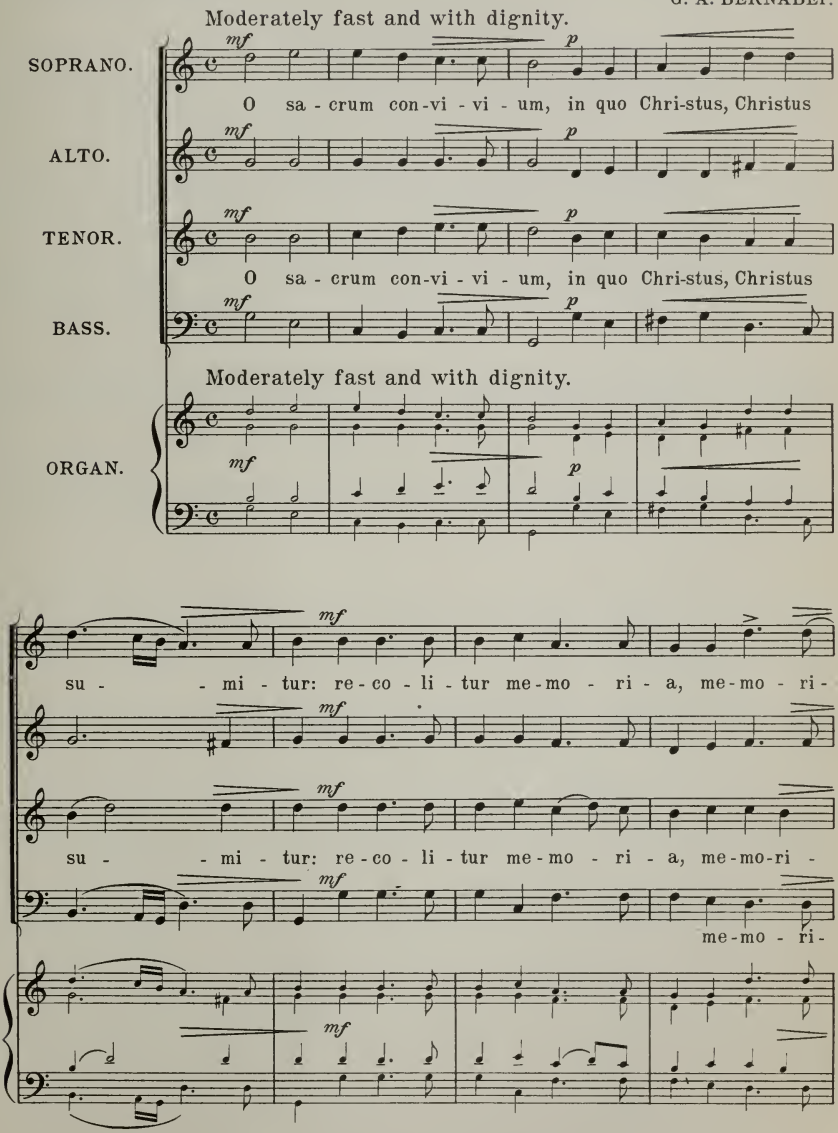

lem, ti - bi óf - fe - rent, óf - fe - rent
lem, ti - bi óf - fe - rent, óf - - - fe - rent
lem, ti - bi óf - fe - rent, óf - fe - rent
lem, ti - bi óf - fe - rent, óf - fe - rent
Tempo I.
re - - - ges mú - - - ne - ra. Al - le - lú -
re - - - ges mú - - - ne - - - ra. Al - le - lú -
re - - - ges mú - - - ne - ra. Al - le - lú - ia, Al - le - lú -
re - - - ges mú - - - ne - ra. Al - le - lú - ia, Al - le - lú -
Tempo I.
ia, Al - le - - lú - ia, Al - - - le - - lú - - - ia,
ia, Al - le - - lú - ia, Al - - - le - - - lú - ia,
ia, Al - le - - lú - ia, Al - - - le - - lú - - - ia, Al -
ia, Al - le - - lú - ia, Al - le - - - lu - - - ia, Al -


Al - le - lú - ia, Al - le - lú - ia, Al - - - -
Al - le - lú - ia, Al - le - lú - ia, Al - - - -
le - lú - ia, Al - le - - - - lú - ia, Al - - - -
le - lú - ia, Al - le - - - - lú - ia, Al - - - -
- - - le - lú - - - - ia, Al - le - lú - ia,
- - - le - - - lú - - ia, Al - le - lú - ia, Al - le - lú -
- - - le - lú - - - - ia, Al - le - lú -
- - - le - lú - - - - ia, Al - le - lú -
rit.
Al - le - - - lú - - ia.
ia, Al - le - - - lú - - ia.
ia, Al - le - - - lú - - ia.
rit. marc.
ia, Al - - le - lú - ia, Al - le - - - lú - - ia.
rit.

O sacrum convivium.

Edited by
A. EDMONDS TOZER.

G. A. BERNABEI.


Moderately fast and with dignity.
SOPRANO.
ALTO.
TENOR.
BASS.
ORGAN.
mf
p
O sa - crum con-vi - vi - um, in quo Chri-stus, Christus
O sa - crum con-vi - vi - um, in quo Chri-stus, Christus
Moderately fast and with dignity.
su - - mi - tur: re - co - li - tur me - mo - ri - a, me - mo - ri -
su - - mi - tur: re - co - li - tur me - mo - ri - a, me - mo - ri -
me - mo - ri -

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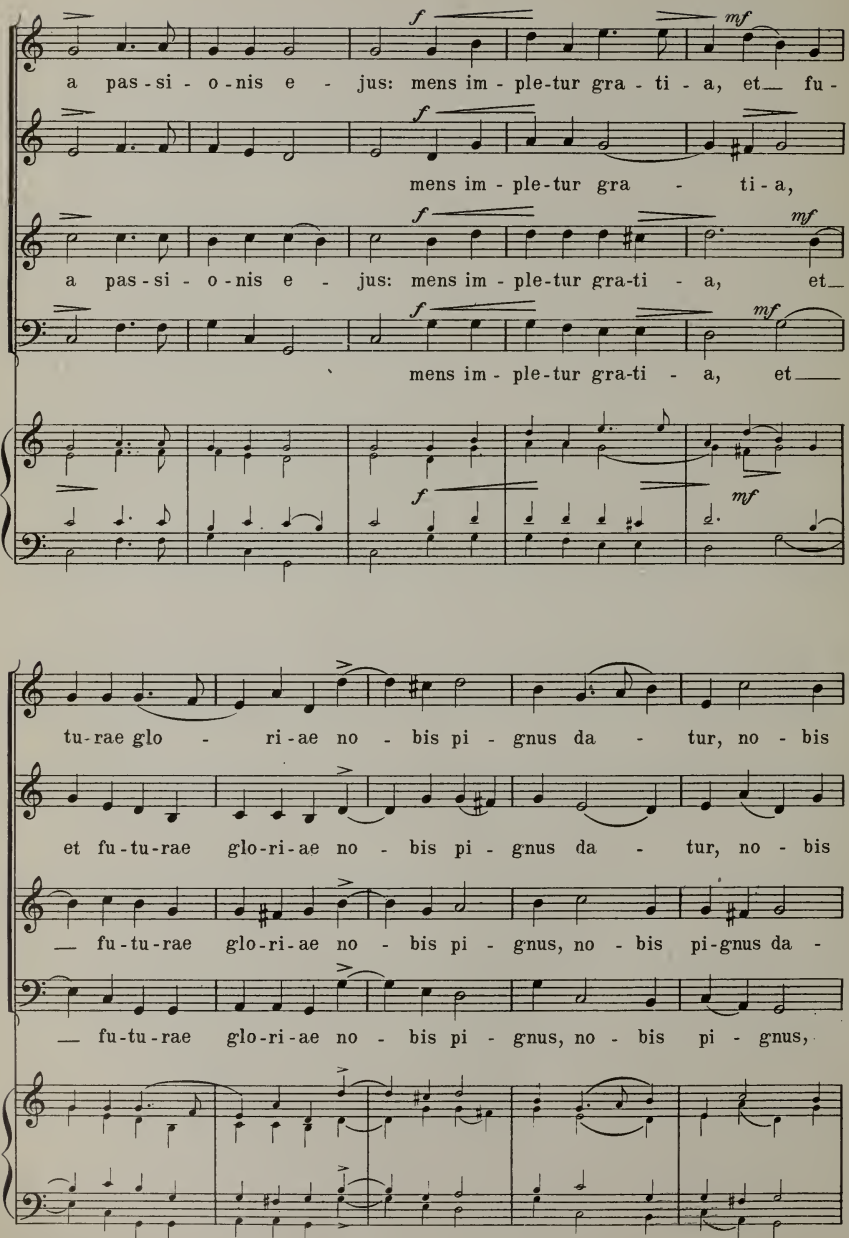
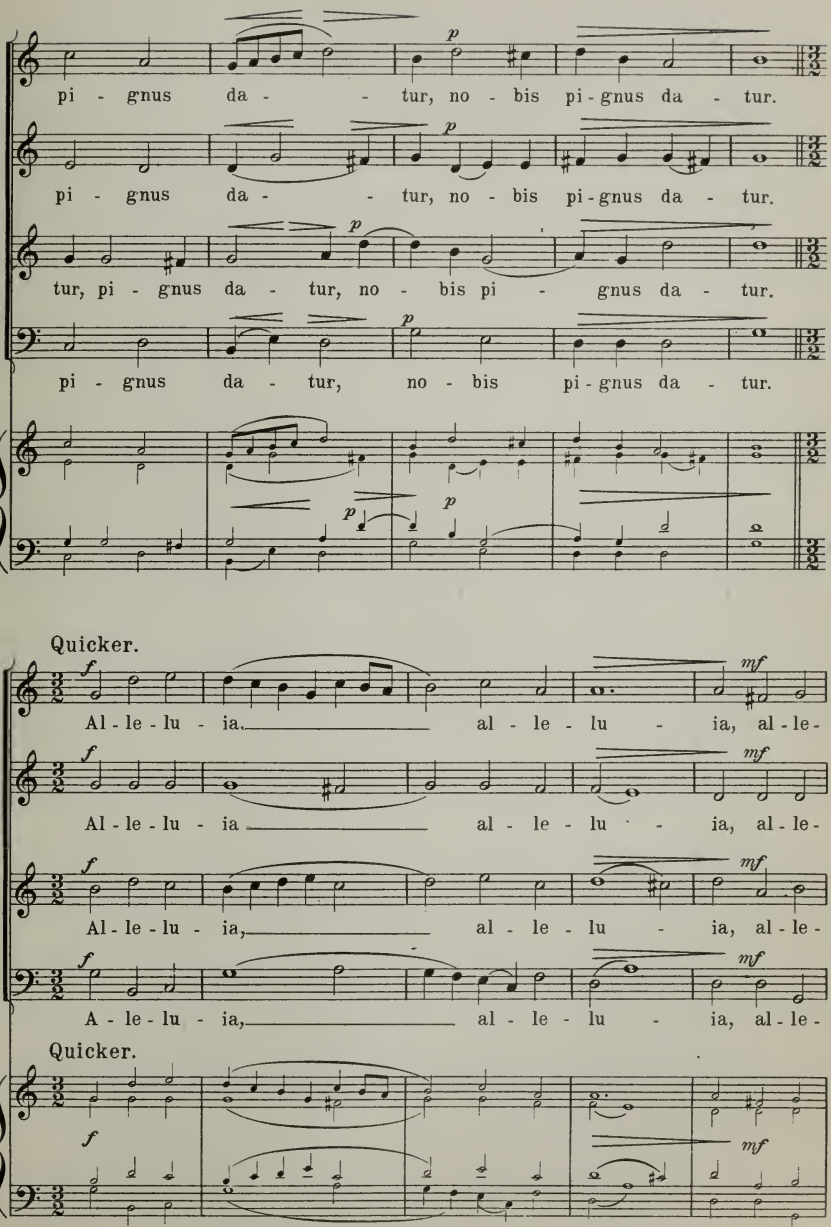

a pas-si-o-nis e-jus: mens im-ple-tur gra-ti-a, et fu-
mens im-ple-tur gra-ti-a,
a pas-si-o-nis e-jus: mens im-ple-tur gra-ti-a, et
mens im-ple-tur gra-ti-a, et
tu-rae glo-ri-ae no-bis pi-gnus da-tur, no-bis
et fu-tu-rae glo-ri-ae no-bis pi-gnus da-tur, no-bis
fu-tu-rae glo-ri-ae no-bis pi-gnus, no-bis pi-gnus da-
fu-tu-rae glo-ri-ae no-bis pi-gnus, no-bis pi-gnus,


pi - gnus da - - tur, no - bis pi - gnus da - tur.
pi - gnus da - - tur, no - bis pi - gnus da - tur.
tur, pi - gnus da - tur, no - bis pi - - gnus da - tur.
pi - gnus da - tur, no - bis pi - gnus da - tur.
Quicker.
Al - le - lu - ia, al - le - lu - ia, al - le -
Al - le - lu - ia al - le - lu - ia, al - le -
Al - le - lu - ia, al - le - lu - ia, al - le -
A - le - lu - ia, al - le - lu - ia, al - le -
Quicker.

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
poco rit.
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
poco rit.
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
poco rit.
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
poco rit.
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
poco rit.

Letters to the Editor.

CLASSICAL AND MODERN POLYPHONY IN EUROPE.

To the Editor of Church Music.

Sir:

In my first letter to you I reviewed the condition of plainchant as I found it during my trip through Europe last year. In this paper I will give an account of the status of polyphonic music in Europe, and, using the distinction made in the Motu Proprio, I shall first treat of the old or classical style of polyphony and then of modern polyphonic church music. By the way, it is incorrect to use the terms "old polyphonic" and "style of Palestrina" as synonyms, just as it would be erroneous to interchange the terms "old Italian schools of painting" and "school of Raphael." There are several other schools of old polyphony (and all of them important) besides the Roman school under Palestrina: the Dutch school with Josquin de Près as principal representative; the German school with Orlando di Lasso, the Spanish with Vittoria; the Venetian with the two Gabrielis; the Neapolitan with Scarlatti. All these schools wrote excellent polyphony, though quite different and easily distinguished from the style of Palestrina.

The best renditions of old masterpieces which I had the good fortune to hear during my sojourn in Europe were those of the papal choir (Cappella Sistina) under Perosi, of the Cappella Giulia in St. Peter's Church, of the Domchor in Regensburg under Englehart, of the Protestant Domchor in Berlin, of the Westminster Cathedral choir under R. R. Terry, and of the Anglican St. Paul's Cathedral choir in London. All these organizations are composed of boys and men only, and all of them have cathedral schools (Domschulen or Dompräbenden) attached to them for the purpose of training boys for the choir. The boys who are successful in the preliminary examinations, and are thus picked out from hundreds of unsuccessful aspirants, get a liberal stipend whilst they are at the cathedral school. In Regensburg the boys have to pass through a thorough course of voice-culture and sight-reading, and only after the second year are they admitted to the choir. The boys of the Sistina chapel are trained for the public services by Dom Perosi himself. Whenever a vacancy occurs in the ranks of the boys, he picks out the best talent from a training school which is under the supervision of the subdirector of the papal choir, Don Rella. But nowhere did I find a better and more thorough course in voice-culture than in the school of the Westminster Cathedral choir under Terry.

Perosi's Cappella Pontificia sings with the genuine Italian fire and zest. He takes a much higher pitch (a third higher) than it is customary anywhere else, a luxury which, of course, only a director in the land of eternal sunshine and high tenors can allow himself. In Regensburg the old masters are sung correctly, plainly, intelligently, with evident consciousness of the contrapuntal structure and of the liturgical text, and with a moderation and devotion befitting so well the House of God. In the Protestant Dom of Berlin the performances are by all odds the

best, from a musical standpoint. The voice material is the most perfect found anywhere; the shadings are made charmingly and simultaneously as by a magic touch; the pronunciation of the text is precise and clear, almost to the point of obtrusion; the delivery highly polished and absolutely blameless and "schulgerecht," like the lines and curves of a statue of Diana. The strictest discipline and the highest standard of artistic training are manifest in all their productions of the old masters. There was, however—or was it only a passing mood of my own soul?—something cold, scholastic, unsympathetic, like the chilling walls of a Protestant temple about it all, which contrasted singularly with the warm, enthusiastic singing of the Sistine Chapel.

The renditions of the old polyphony in the Catholic Westminster Cathedral are much different from those of the continental choirs. First of all, the voices of the boys are trained down to a perfect flute register. No boys are used for the alto, but men with rich, luscious countertenor voices which blend admirably with the boy sopranos. The interpretation is a trifle erratic and tainted with a touch of modernism, deviating somewhat from traditional methods of delivery.

I should have mentioned above that even the Cappella Giulia, the very choir which Palestrina, *Musicae princeps*, conducted until his death, is not so unswerving in its allegiance to the immortal *maestro* whose mortal remains lie under a marble slab in St. Peter's, that it would eschew an occasional artillery effect with the gentlest, zephyr-like pianissimo following it. Also at the cathedral of Cologne the performances of the old masters are good, though hardly in the same eminent degree as in the places just mentioned. By a miscarriage in the itinerary I missed, unfortunately, High Mass in the Strassburg Cathedral.

Even among the secular musicians in Berlin I found a pronounced fondness for old polyphony. The works of Palestrina are often placed in a friendly rivalry with Bach, the Palestrina of the Protestants, thanks to the untiring and successful efforts of Prof. Karl Thiel, who holds a chair in the Academy for classical church music—an institution maintained by the Prussian government for the training of choirmasters, Catholic as well as Protestant.

I always found that old polyphony matched exceedingly well with the Gothic structures in England and Germany. In Westminster Cathedral a Solemn High Mass with deacons is sung every day at a late hour and, with the exception of one or two week-days, old polyphonic works are rendered exclusively. In Regensburg, clergy and laity alike are fairly in love with the old masters. A false rumor that the music of Palestrina and Vittoria were to be replaced by modern instrumental music was received with open signs of disapproval and dissatisfaction. It proves clearly that the ears of the worshipers can be attuned to these old chants, and their musical taste may be so trained that they no longer care for the sweetmeats of modern music. Unfortunately, they seem to have as little taste and love for the traditional chant of the Church as for modern music of an advanced type. It seems impossible to cultivate with any degree of perfection all three styles of church music recommended by Pope Pius X (Gregorian chant, old polyphonic, and modern instrumental music) in one and the same church. One style seems to exclude and overshadow the other.

Now let me turn to the consideration of *modern* music—a ticklish subject, indeed. During the twelve months I spent in Germany I did not find one single

church, whether in the south or in the north, whether in the cities or in the country, where frivolous or trashy music was performed. The negative part of the reform work of the German Cæcilienverein, that is, the exclusion from church services of theatrical music and incomplete or inappropriate texts, has been an unqualified success, and cannot be too highly commended. If the Verein had succeeded positively as well, by stimulating not only serious and liturgically correct, but artistically good, music, its success would have been absolutely complete. As it is, the reform forces have invited adverse criticism, even from their own camp, by an indirect, covert disapproval of musical inspiration, individuality, and attractiveness, and by a direct open approval in the Vereinskatalog, of much that is dry-as-dust, uninteresting and unmusical. Reform was necessary, but it was in many instances excessive, like the fanatical fervor of the Byzantine iconoclasts. But that is the way of every reform movement which emanates from, and is directed by, human agencies. Reform means reaction, and reaction will always go a little too far to the right, away from the center, as the preceding corruption had gone too far to the left, like the pendulum of a clock. It is human, and cannot be otherwise among human beings. If the central point were found, there would be no more emulation, no more antagonism, no more work, but the quiet and decay of death. And the center will never be found until the unrest and imperfections of this mortal life will be exchanged for the absolute rest and perfection of eternity. In their reform fever many Cecilians, among them some of the leaders, seem to have placed the highest or only criterion of appropriate church music (a) *positively* in a rigorous, forbidding form, and (b) *negatively* in the absence of whatever might please and satisfy the ear. Surely, no fault can be found with a certain degree of severity, which is quite in keeping with the awful mysteries transacted upon the altar. I love Palestrina, and I love Haller's pure, transparent style. But we all recoil from a dead form without a vivifying spirit. We want inspiration, that divine breath that raised music from the mere mathematical science which it was in the musical treatises of Aristotle and Boëthius to the sublimest and most expressive of all arts which it is to-day.

Music, like all arts, has its rights as well as its duties. Even when engaged for the Church, it still enjoys all the rights and liberties which do not clash with the rules of the Church, its master. True, music must serve as a humble handmaid in the House of God, and must not assume to lord it over the liturgy. And yet, even in the service of the Church, it need not cease to be music; it need not lose its identity and the attributes which are essential to its existence: it need not forfeit the natural charms which were given to it as a dowry by the Creator; it need not repress a refreshing individuality which makes it more attractive, nor a healthy development of its innate powers, as long as it will use them with that moderation, decorum and self-restraint which are the proper attitude in the temple of the Most High: in a word, music, in the employ of the Church, is not a slave, a mummy with hands and feet tied up, but a servant, giving a willing, free, and reasonable service.

The absence of these musical essentials and accessories from much of the Cecilian music is the defect of the reform movement of the Cæcilienverein. One of the acknowledged beacon-lights of the Cecilians said twice in my hearing: "If this immense output of mediocre, worthless stuff which I find in the Cæcilien-

vereinskatalog, continues, I see no reason why Haydn, Mozart and Weber should have been thrown out, for that was at least music." And Dr. Weinmann, professor at the Kirchenmusikschule in Regensburg, says in his history of church music that "a great part of the compositions, approved by the official guide of the Cæcilienverein, cannot lay claim to any musical value, but to liturgical usefulness only;" and again: "The enthusiasm for the good cause of reform pressed the pen into the hands of many who had not yet mastered the first rudiments of the art of composition."

Of course, I grant that there must be easy composition for rural choirs who cannot render Palestrina and pretentious modern music, just as the masterpieces of pulpit oratory would be out of place in country churches. It is not the existence of easy, unaffected, unpretentious church compositions which I deplore, but the frowning upon, and ostracizing of, the inspired and creative geniuses by the rank and file of the Cecilians. Dr. Witt was such a genius, with the spark and the fire of enthusiasm burning in him, but he is at present shelved, disowned, and well-nigh forgotten by the organization to which he gave birth, and in the struggle for whose interests, we dare say, he died a premature death. Koenen, a master thoroughly original and devotional in all his compositions, is no longer known. Stehle, another man of creative power and an accomplished musician, and withal serious, has been looked upon askance from the very beginning. Rheinberger and Habert, two talents of the first order, have never been encouraged and kindly treated by the ring. And what shall I say of that musical star of the very first magnitude, Dr. Fr. Liszt, whose genius is becoming more widely recognized every day, the inventor of the symphonic poem, who ranks as high in romantic and descriptive music as Wagner in dramatic music? That great man, in the second half of his eventful life, was a devout, sincere Catholic who recommended highly, with his wonted ardor, the good work inaugurated by the Cæcilienverein. As a pledge of his approval he composed *Missa Choralis*, a beautiful and absolutely serious work, and dedicated it in his own handwriting to Dr. F. X. Haberl, the present president of the Cæcilienverein. It does not, of course, run in the traditional, worn-out groove of the Cecilian writers, but is written in that characteristic style of his which he could not possibly deny. Here, then, was a real live genius, willing to press his phenomenal talents into the service of the Most High, not in the heedless, shallow manner of a Gounod, but with all the earnestness of a deeply religious soul. But no; genius was not wanted—nothing but jeers and sneers and shrugging of the shoulders were his reward. For the great Tinel they have only a smile; *he* does not belong to them; *they* do not know him. Whenever I mentioned Ferrata's beautiful and masterly *Missa SS. Rosarii* and his really grandiose *Messe Solennelle* to any of them—no, they never had heard of him. He is from America; that's enough. Perosi is certainly a master of form, though not a man of much inspiration and intense feeling. This fact should, I think, rather recommend him to our friends over there; for form, counterpoint, or a semblance of it, is all they want. But again no; he is not German; he is none of their own!

There is one free lance among the Cecilians who will not down, Dr. Widmann, of Eichstätt. He is extremely talented, fearless in exposing his views, perfectly independent, and a great worker besides. He approves everything good,

no matter where he finds it. In defiance of all the supercilious critics who "cavil on the ninth part of a hair," as Shakespeare expresses it, he had the audacity last year to render two quasi-proscribed masses, and that on a solemn occasion, too (I believe it was a gathering of all the Cecilian choirs of the diocese): first, Witt's *Missa S. Raphaelis*—a superb, monumental work, which should be prefaced with the words Witt loved so well and used as his motto: "I came to cast fire upon the earth, and what do I wish but that it be enkindled"—and that other composition which gave, and still gives, such a nausea to some of our squeamish brethren, Liszt's *Missa Choralis*.

But it is time that I close my harangue. It seems to be the present policy of the leaders of the Cæcilienverein not to strive for improvement on great, artistic lines, but, in a spirit of self-complacency, to rest on old laurels, to snarl at every budding talent that will not walk the chalkline, and to reject whatever will not fit the tight mold. But the spirit cannot be repressed; it will break through the cast, as the flower breaks through the hard soil in spring. It will come to a violent eruption as soon as some of the old-timers will step from the platform, and then we may get new life in the old body. There is still abundant vitality in the body of this great conqueror and reformer, but it needs a blood-purifier, else consumption and gradual decomposition will set in. The old gentleman is fast losing the ideals of youth and the inspiration of a Walther von der Vogelweide, and is settling down to the rather ludicrous rôle of Beckmesser and his associate heroes of the *Tabulatur* in Wagner's *Meistersinger*.

Mt. Angel, Oregon. DOM. WÄDENSCHWILER, O. S. B.

SUNDAY-SCHOOL HYMN-BOOKS AND OTHERS.

TO THE EDITOR OF CHURCH MUSIC.

Sir:

I trust you will permit me to call attention to one feature of the musical situation confronting our efforts to improve sacred music in this country. I refer to the hymn-books in circulation at present. Hymns are the earliest sacred melodies heard by children. Their taste may be thereby cultivated or ruined; or if such results do not follow, it is not for lack of the early training. It is moderate to say that good taste may be helped or hindered by hymn-books—good taste both in melodies and in the words set to the melodies. The three books to which I wish to call attention just now I do not mean to describe as the worst of those in use among us in America. But they will serve the purpose of raising the question of hymn-books in general.

(1) The first of the three is entitled *The Catholic Youth's Hymn-Book*. In its Preface we read the following quotation, attributed to St. Augustine: "O how tender the emotions I felt, how copious the streams that flowed from my eyes, as I listened to the concert of hymns and canticles that filled the church with its heavenly melody! While my ear yielded to the charm of that divine symphony, my soul was inundated with the pure love of truth; fervid ejaculations escaped therefrom with impetuous ardor: my eyes were suffused with tears; my bur-

dened heart was alleviated, and my bitter sorrow changed into unspeakable happiness as I shed them." These words are apparently applied to the trashy, worldly, and at times silly tunes contained in the volume, and might be considered a sarcastic comment on them. I do not hesitate to believe that St. Augustine would have shed bitter tears, in truth, had he heard such hymns as (No. 11):

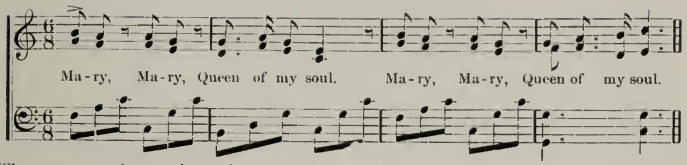
"The ox and ass, how still and mild
They stand beside the holy Child;
The little body underneath
They warm so kindly with their breath."

I could select numerous striking examples of humorous or everyday melodies from German folk-songs which seem to be the ancestors of these Church hymns—and it does not call for a theologian to find abundant material for controversy in them.

Still we might excuse, to some extent, this compilation, inasmuch as at the time it was made there was a great scarcity of appropriate English hymns, and inasmuch as the Motu Proprio had not been issued. But we may lament the fact that now, when better songs are in the market, and when (as I am convinced) some diocesan commissions have forbidden the use of the book, we find places where it still flourishes while the authorities keep solemn silence.

(2) *The Holy Cross Hymn-Book*, published by the University of Notre Dame, made its appearance in 1906. "J. O." treats of this book in the *Caecilia* (July number, 1907), under the heading of "pernicious hymn-books," and rightly exclaims: "Why this book should ever have seen the light of day is incomprehensible. . . . Some of the numbers are contributed by the young lady graduates of the harmony class of St. Mary's Conservatory of Music, St. Mary's Academy, Notre Dame, Ind. . . . Most of these latter are taken from a collection published by the Holy Cross Sisters, entitled *Chapel Thoughts*—all of which thoughts furnish an ample opportunity of judging what kind of musical education is imparted to the pupils of the conservatory presided over by the good Sisters. A man might well be ashamed to take the part of a listener to these hopelessly vulgar and trashy concoctions."

(3) The German proverb, "Of all good things there are three," is most strikingly verified in the latest production of a hymn-book — if we change the word "good" into "miserable." This latest book is the *Sunday-School Hymn-Book* by the Notre Dame Sisters, published by Oliver Ditson Co., Boston, Mass., 1907. Let me select and enlarge upon a few points taken from *Aus der musikalischen Welt*. It is simply deplorable that conglomerations of this sort find publishers and buyers. In this volume we find the shallowest, most sentimental, ridiculous, and frivolous airs of the bygone days, and variations of the *Marseillaise*, the Dutch National Hymn, and the popular German hunting-song, "Im Wald und auf der Haide." Consider, if you please, the "Adoro Te" (p. 28), or, as an illustration of devotion toward the Mother of God, think of this:



The accompaniment throughout consists of broken chords and is in piano style.

To my way of thinking, the only redemption for good church music is to protest strongly against the use of these and similar books. How can we expect people to love the Gregorian style, or the sober and dignified melodies of ancient or even modern masters, when from childhood up they are fed on such musical productions as those I have called attention to? Musical taste is to be cultivated in our schools; only thus may we hope to have congregations in the future desirous of good Church music. If the children's hymns are all at fault, all our strivings are hard up-hill work, and indeed it might almost be said that reform is impossible unless God Himself accomplish it.

Sad but true it is that the *Notre Dame Hymn-Book* has the ecclesiastical approbation of Boston. The authorities may be too trustful of mere names; and it would be more prudent to give such books, first of all, to the judgment of thorough and earnest Christian musicians, as we find in the case of the Cæcilienverein in Germany. Respecting the last-named book, the editor of the *Amerika* remarks that "this book should be sent to Rome without fail, with a petition that an Index of Forbidden Church Music be introduced."

Things are in a curious state in America. On the one hand, it cannot escape the notice of the attentive and interested musician that much good is being accomplished in some dioceses since the appearance of the much-needed Motu Proprio. On the other hand, one's heart should bleed to find in other places the instructions of the Supreme Pontiff still ignored — four years after they were issued—by those who are in conscience bound to see that they are carried out. Are the faithful edified? I know that recently a laboring man remarked to a musician in a certain city: "How is it that, with the exception of the Franciscans, the forbidden music is still so cherished in the churches of this city in charge of the religious orders?"

But if this letter is not to run on at great length, I must not allow such large questions to occupy my thought here. Let us at least begin at the beginning—with the hymn-books placed in the hands of our young Catholics. Let these be carefully compiled so as to inculcate and exemplify good taste in the melodies and in the words.

AL. RHODE.

St. Louis, Mo.

NOTES AND COMMENTS ON THE PROGRESS OF REFORM.

TO THE EDITOR OF CHURCH MUSIC.

Sir:

Although you must be well-nigh weary of my frequent eulogies of CHURCH MUSIC, yet I must tell you that my November number was doubly welcome for

the reason that it did not reach me till December, and I had felt a misgiving that some evil fate must have overtaken it like so many other ventures started in the interest of church-music reform. But the inscription on the title-page, "Vol. III, No. 1," soon reminded me that it had begun another year of usefulness and my failure to renew my subscription was probably the cause of its tardy receipt.

The need for such a magazine as CHURCH MUSIC at this time would appear to be greater than heretofore, and its field of usefulness larger than ever; for the wording of the new decree announcing the completion of the Vatican Graduale seems highly significant and suggestive of the idea that the extension of time granted to those dioceses which claimed unpreparedness in which to introduce the reforms ordered by the Motu Proprio had about expired. If so, it is to be feared that many "foolish virgins" will be found who have neglected to provide oil for their lamps while it is possible to do so. Certain it is that while great progress has been made in many quarters, there are still hundreds of so-called organists and choirmasters who have never so much as read that famous document, and there are still churches and parishes where the first effort at eliminating abuses has yet to be made. Witness the following announcement in the Saturday edition of a daily paper:

TO SING AT MASS.

FISKE O'HARA WILL GIVE VOCAL SELECTION AT ST. PETER CLAVER'S CHURCH TO-MORROW MORNING.

Fiske O'Hara, the Irish singing comedian who is to appear at the Grand opera house the coming week, has accepted the invitation of Father ——— to sing at the high mass at St. ———'s church, corner ——— and ——— avenues, to-morrow morning. Mr. O'Hara will render during the offertory a selection entitled "Holy Light."[1]

Here not only the decrees of the Motu Proprio forbidding solos, the use of the vernacular, and the altering or substitution of the liturgical texts are openly defied, but the house of God is prostituted to the ignoble uses of a "billboard" to advertise a comic singer during the following week in a common playhouse.

Were it not for the fact that "comparisons are odious," it might be interesting to note the difference between the so-called "foreign" churches and the miscalled "Irish" churches in the matter of church-music reform. While the former seems to take to the task readily and with slight protest, the latter, with a few noble exceptions, are more inclined to be dilatory and indifferent.

This suggests another fact that puzzled the writer from his earliest years.

[1] We learn on good authority that although the church was packed the performance did not come off as advertised. It seems that the notice was inserted by an enterprising "advance agent" without the knowledge of either the pastor or Mr. O'Hara, such notices being positively forbidden by the rules of the diocese. Later, to satisfy those who were disappointed on Sunday, Mr. O'Hara gave a benefit concert which netted a neat sum for the church.—W. F. M.

The matter contained in the above footnote came to CHURCH MUSIC shortly after the receipt of Mr. Markoe's letter, with a request that it appear as a footnote in case the statement to which it refers should be printed. It has been thought advisable to let both the statement and the footnote appear, since the former (a quotation from a daily paper) is a "document," and the footnote is merely an *addendum*. The "document" has its lessons to teach; and the addendum offers only a specific qualification of the broad scope of those lessons.—EDITOR.

viz., why it was that foreign priests — that is, Frenchmen, Italians, Germans, Poles — never seemed to experience the least difficulty in singing the simple "Preface" and "Pater Noster" of the Mass, whereas, in nine cases out of ten, whenever an Irish priest—equally a foreigner, though speaking the language of the country—undertook to officiate, the general petition of the congregation was "O Lord deliver us." Slowly the idea dawned upon him and the conviction gradually settled upon him that it was the result of racial peculiarities and national differences. While the Frenchman, the German, the Italian and the Pole had enjoyed centuries of religious liberty and become familiar with the full ceremonial and liturgy of the Church, the Irishman, on the contrary, had endured almost as many centuries of religious persecution, during which "to sing at Mass" would have been to betray both priest and people to their enemies; and while Ireland certainly preserved the faith through seven centuries of relentless persecution, the priest naturally lost the art of singing, and the people could not become familiar with the external pomp and magnificence of the Church's liturgy. Why there should be any difficulty now with the splendid opportunities at Maynooth and other Irish seminaries and the noble efforts of the Archbishop of Dublin and other prominent Irish ecclesiastics, is not so easy to explain. Indeed, the greatest exponent of plainchant the writer has ever heard was a certain Father "O'Sullivan." On the Sundays on which he was to sing Mass in the parish where he was assistant, crowds would flock to the church in as great numbers as though Caruso (or Fiske O'Hara) had been advertised "to sing at Mass," but from very different motives and with far different effects; for, after hearing him sing the four notes of the "Preface," it was easy to understand how it was possible for Mozart to declare that he would rather be the author of a single "Preface" than of all his own compositions.

That the people themselves prefer true church music, once they have learned its significance and heard it properly rendered, was strongly impressed upon the writer (though he had never doubted the fact) on the occasion of a visit to the great Paulist church of New York one Sunday last August. There had been no special announcement of any one in particular "to sing at Mass." Indeed, it was only an ordinary "vacation" Sunday when many other choirs had temporarily discontinued High Mass; and Mr. Hurley assured me afterwards that his choir had sung everything "at sight" without even the usual rehearsal. Yet the vast edifice was packed, not only with regular parishioners, but with devout worshipers from other parishes and other cities and other states, all anxious to hear the magnificent choral service of the Church performed as the Holy Father tells us it should be, *i. e.*, in its integrity, and by a full liturgical choir of sixty or seventy surpliced men and boys.

But the introduction of reforms and of true church music lies not so much with the people as with the pastor and the choirmaster. Where these are indifferent the case seems almost hopeless; and it is really distressing in some large parishes to see the wealth of rich material that is allowed to go to waste like an undeveloped water power or a ripe harvest waiting only for the reaper. If only some way could be devised to place CHURCH MUSIC in the hands of every pastor, choirmaster and organist in the land, it would seem that the problem of reform would soon be solved. But where these are ignorant or indifferent, as the Holy

Father himself says in his letter to the Cardinal Vicar of Rome, "neither prayers nor admonitions, severe and repeated orders, nor threats of ecclesiastical penalties, suffice to effect any change . . . a shameful and inexcusable ignorance always finds a means of eluding the will of the Church, and continuing for years in the same reprehensible way."

As the Holy Father also declares in the same letter that nothing is gained by delay, let us hope that the time for procrastination has passed. If drastic measures must be employed, he is the one of all others to enforce them "hic et nunc." In the meantime CHURCH MUSIC has a great work to do in preparing both the field and the laborers who are to occupy it.

WM. F. MARKOE.

White Bear Lake, Minn.

A CRITICISM.

TO THE EDITOR OF CHURCH MUSIC.

Sir:

The new work of Ignace Müller[1] is very similar to his accompaniment to the Solesmes Requiem, previously published. There can be traced, however, as an improvement in this last work a more scholarly manner, here and there, of connecting chords to one another. I would be glad indeed to see the author fully convinced that a sequence of chords, having no other connection than the melody itself, will never constitute a real musical work, even in Gregorian chant. Modern musicians and organists have been too much accustomed, according to our opinion, to take liberties in their organ improvisations, and consequently they forget to chasten their style in written compositions also. If pure connections of chords are ever required in music, I think it is especially the case in Gregorian chant harmonization, since the melody itself is of the most legato (tied, connected) structure, not admitting even skips of sixths and sevenths.

I have noticed a few seventh-chords in the present harmonization. Whichever may be the opinion of those who think seventh-chords perfectly fit for Gregorian harmonization, I cannot help finding such dissonances rather queer, and unwelcome to accompany melodies so pure and chaste as those of the liturgical chant. At the "Hosanna" of the "Sanctus" a seventh-chord resolves upward its dissonance. Such liberty is even never taken in the most operatic music.

The signatures of the "Introit," "Sequence," "Offertory," "Sanctus," "Libera" and "Subvenite" are not the ones required by the transposition of the Gregorian modes. I acknowledge that the result might be perfectly the same if the signatures include all the occurring accidentals as well as when proper accidentals are inserted in the course of the piece; yet I think that we are but too inclined to already "break in," by ourselves, upon the rules of Art, much less to force our individual views or tricks upon organists who, knowing perhaps very little about Gregorian harmonization, might be misled and think of playing in

[1] CHANT-REQUIEM and Libera, Vatican version, with Antiphons, Canticles and Psalm for the final Absolution. Translated into modern notation and harmonized by Ignace Müller. Fischer's edition. New York.

one key while it is another. Our opinion is that written compositions, especially now, since many are anxiously in search of model Gregorian publications, should not be placed before the public, unless they possess all the requisites of a clear and perfect scholarly method.

I do not understand why the author gives a sixth-mode harmonization to the Mass-Responses, which are unquestionably in the second mode. Although, in the author's transposition, the "Et cum Spiritu tuo" ends with G note, whereas the "Habemus ad Dominum" and "Dignum et justum est" end with F note, these final notes are not to be considered all as the tonic of any mode, but they are respectively the 1st and the 7th degree of the first Gregorian scale, upon which the second mode is built; hence, to keep them in their modal frame, they have to be treated with regard to the place they hold in the Gregorian scale and not according to their individual pitch only. What would a modern musician say of a composer who would end with a B chord a piece of music written in the key of G, for the only reason that B is the final note of the melody? There is no musician who would not explain this final B differently than as the third note or degree of the scale of G; and consequently would not give to it G chord, to keep it in its tonal frame, as being the final note of the piece. Now, the case is exactly the same in the Gregorian melody to the Responses at High Mass. We know of many organists who have no other rule for Gregorian chant harmonization than to give to the final note of a melody, considered as a tonic, its own chord. This rule holds good when the final note is at the same time the tonic of the mode; but when this is not the case, it is absolutely unknown among musicians to treat a final note of a melody without any regard for the key to which it belongs. Has Ignace Müller never noticed that most of the priests at the altar intone the Preface melody with a wrong interval, an interval of a Fourth, whereas it should be a minor Third? What is the cause of such a mistake? The mistake lies very often with the organist, who, giving the priest the intonation pitch, strikes it with a wrong chord, in which the required minor third is not included, and so he necessarily leads the priest into a wrong intonation. Shall we also remind here that the Rubrics, in regard to the Responses at High Mass, forbid them to be accompanied, much more at Requiem Mass? So we think that this harmonization in a publication which is to be according to the Vatican edition is entirely out of place.

The "Subvenite," which belongs to the fourth mode, receives in the present harmonization only one cadence of its mode, although the piece is rather long. That lonely cadence seems to be left in there as by accident, while the whole harmonization moves around any mode but the right one. Characteristics of each mode have to be preserved in their harmonization, which has to clothe them and make them stand out prominently.

The author has maintained in this new work, at the first member of the "Dies irae," the harmonization, in regard to rhythm and choice of chords, already given in his previous work of the Solesmes version. The rhythm is taken from the Solesmes method of interpreting Gregorian melodies and it is adhered to by all Solesmes students. I cannot see, however, why Ignace Müller has not given, as his own accompaniment to this first member of the "Dies irae," another harmonization than the one previously given by me in my work of the Solesmes

Requiem. If there is only one way of numbering this Gregorian melody, according to Solesmes interpretation, there are lots of chances to harmonize the same rhythm differently than I did. Anyhow, in my new work of the Vatican Requiem, I have given to it a slight change.

A few parallel octaves and fifths have escaped the attention of the author in the "Dies irae" and in the "In Paradisum."

As it is generally the case with the publications of Fischer Bros., so this one presents a clear, substantial and well-made-up book.

St. Louis, Mo. LEO MANZETTI.

A HARMONIST'S FREEDOM.

TO THE EDITOR OF CHURCH MUSIC.

Sir:

In Latin poetry we consider it a *testimonium paupertatis* to place a monosyllable at the end of an hexameter; and nevertheless we find such able poets as Horace sometimes ending a line with a monosyllable. The poet can defend himself by saying: "That's a poetical license." Very well; but such poetical licenses are employed very sparingly, and *only* to emphasize or beautify; otherwise the poet will not be immortalized.

By way of analogy the same can be applied to musical composition. The able composer will *seldom* have recourse to his musical licenses, and *only* when it *helps to beautify* or *emphasize;* otherwise it is a *testimonium paupertatis;* otherwise the composition will hardly be of artistic value (and only such music should dominate in our churches); otherwise the composition will not immortalize its author.

From Mr. Ignace Mueller's reply to "Verbotene Quinten" in the January number of CHURCH MUSIC I deduce that the right of freedom (= musical license) is his *only plausible*(?) defense, where he writes: "For a composer—one worthy of that name—it is essential to be conversant with all the rules as laid down; but the right of freedom can, nevertheless, never be denied to him" (allow me to add, "provided his freedom does not run away with him and his freedom helps to beautify or emphasize;" otherwise—to quote one of Horace's Hexameters with a monosyllable at the end of the line — the critic might censure the passage by singing with Horace: *Parturiunt montes, nascetur ridiculus mus*).

"QUEM NOSTI."

P. S. I make use of this opportunity to congratulate CHURCH MUSIC for having requested Dom. Waedenschwiler, O. S. B., to contribute such interesting lines as we find in the January number. An able musician who is giving us an *opinio objectiva*. And what more is wanted?

"FEMALE OR BOYS' VOICES."

To the Editor of Church Music.

Sir:

Should not the words "female or" be omitted at the bottom of page 116 of Church Music for January? In view of the cause to which Church Music is devoted, and the very emphatic words of the "Motu Proprio" on the subject of women's voices, it hardly seems consistent to introduce a comment into your pages that involves, even remotely, the recommending of the rendering of the music of a Mass by female voices.

Chestnut Hill, Philadelphia. R. M. Patterson.

Answer.—In the notice given to the *Missa in hon. S. Ignatii de Loyola, III vocibus aequalibus concinenda*, the reviewer doubtless wished to declare the suitability of the Mass for choirs composed exclusively of boys or of nuns. In religious houses of women the permission is granted to them to render the liturgical chants, since a male choir is out of the question. Church Music is glad, nevertheless, that in calling its attention to the phrase criticised, the correspondent gives it the opportunity to declare formally to its readers that in every similar case any doubtful expression is to be interpreted exactly in the spirit of the *Motu proprio*. In the particular case cited by the correspondent, the review of the Mass was written by a choirmaster who understands fully the requirements of the *Motu proprio*, and who has, in the choir he directs, only male voices (men and boys). This choir has only recently been converted from a "mixed" choir to one of men and boys, in order to conform to the provisions of the *Motu proprio;* so that there was certainly no ambiguity in the mind of the reviewer, who took it for granted that his phrase, "a well-balanced choir of female or boys' voices," would be interpreted as has been stated above.

THE VATICAN GRADUALE AND ITS "ALLELUIA."

To the Editor of Church Music.

Sir:

Would it not be well to explain the meaning of the Neum which, in the Vatican *Graduale*, comes after every last syllable preceding the repeated Alleluia Verse? The adepts know what the group is there for, but I wager that ninety-nine per cent. of the organists that are confronted with, or that are supposed to use, the chant books, do not know to what use to put the group. In the very first instance where it is used in the *Commune Sanctorum* the editor ought to have written out in full an Alleluia with its jubilus. Thereafter the term "Alleluia *ut supra*" would have sufficed; but as things now stand, the ingenuity of the "layman" is called into play to interpret the meaning of the group, or to err in its use. Naturally, some Plainchant Manuals cover this point, but nevertheless fault would not have been found if matters had been put more plainly in the book proper. Inquirer.

New York, N. Y.

Answer.—CHURCH MUSIC sympathizes with such a wide-awake layman as "Inquirer" evidently is, in a perplexity arising from his very conscientiousness towards the rubrics. His perplexity appears to come from the fact that the Vatican *Graduale* gives no hint or intimation that the word *Alleluia* should be repeated when the Verse following the double Alleluia (*e. g.*, after the Gradual of the First Sunday of Advent) has been completely sung. The previous typical edition (of Pustet, Regensburg) takes the trouble to print, not merely once for all, but in every case, the direction "Alleluia *ut supra*," although it does not, in any case, do that which "Inquirer" would like to see done, namely, print the Alleluia with jubilus added. The *Liber Usualis* does print, once for all, the direction "*Repetitur Alleluia*," in the case of the Gradual and Verse of the First Sunday of Advent, since that Sunday commences the ecclesiastical year, and offers thus a type which, with certain exceptions specified by appropriate rubrics, all the other Sundays and Feasts follow. The *Paroissien Noté* (Quebec, 1903) translates the direction into French for the prospective lay singer: "*On répète* Alleluia," in connection with that same Sunday, but nowhere else "repeats" the reminder. It does not surprise us to find, on consulting Dr. Tozer's simplified "Proprium de Tempore," that he recognizes the perplexity of the lay singer, and prints in every case a modern musical setting for the repeated Alleluia. The present Vatican *Graduale* evidently is following the type set up by the Solesmes *Graduale* (printed at Solesmes, at the monastery press, 1905), which nowhere indicates that the Alleluia is to be repeated. Still, CHURCH MUSIC agrees with "Inquirer" that it would be very advisable to print, once for all, a complete illustration of the repeated Alleluia, and to print, in every case thereafter, some such direction as "*Repetitur* Alleluia."

Thus much as a direct answer to the perplexity, as CHURCH MUSIC understands it, of "Inquirer." For the general information of those who may still find perplexities as to the proper method of rendering the Alleluia and Verse following the Gradual, it may not be amiss to make the following additional remarks. Let us suppose that "Inquirer" has in his hands a copy of the Vatican *Graduale*. He will find (page 2) the Gradual of the First Sunday of Advent, and below it, on the same page, the following: "Alleluia * *ij*." The "*ij*" = *bis* or *twice*. The Alleluia, then, is to be sung twice; first, by one or two cantors down to the asterisk, then by the choir (which now adds the *neuma* or series of notes following the asterisk, down, that is to say, to the double bar). The neuma is sung to the vowel *a*. The cantors next sing the Verse, *Ostende nobis*, etc., down to the next asterisk (following the word *tuum*), at which point the choir joins in with the words *da nobis*, and continues to sing the long series of notes (which have no text under them), vocalizing on the sound of *i* in the second syllable of *nobis*, and adding the final *s* at the very last note. The cantors then sing once more the preceding Alleluia down to the asterisk, and the choir (without repeating the Alleluia as they had done before) joins in and sings the neuma, vocalizing on the vowel *a*, down to the double bar.

From the above description it is clear that the simple direction, "*Repetitur* Alleluia," is a little ambiguous; and that it would be desirable to have the repeated Alleluia, with its neuma, given with notation, somewhere (preferably in a note prefixed to the volume) in the Vatican *Graduale*.

Chronicle and Comment.

THE PROPRIUM DE TEMPORE, VATICAN EDITION.

THE first installment of proof-sheets comprises pages numbered 1-160. It begins with the first Sunday of Advent and goes down to the Gradual of *Feria II. Majoris Hebdomadae* (Monday of Holy Week). The amount of space taken for this portion of the *Proprium de Tempore* is large; but it must be remembered that it includes the varying chants for every day of Lent, as well as the feasts included in the "Christmas Cycle." The remainder of the *Proprium* will occupy relatively much less space.

A hasty and partial comparison between this portion and the Solesmes edition of 1895 and the *Liber Usualis* of 1903 will show that, while the present *Proprium* is founded on the former volume, in its variations it approximates to the *Liber Usualis*, although differing also from this latter text. For instance, in the Introit of the First Sunday of Advent, the Psalm text "*tuas edoce me*" distributes the syllables as in the *Liber Usualis*, and not as in the *Graduale* of 1895. This definitive arrangement of the syllables is obviously an improvement. In the Gradual Verse, also, of that Sunday, the insertion of the quarter-bar immediately after the word *Domine* (instead of having a half-bar separating the two similar neum-groups on its last syllable, as the 1905 edition divides them) follows the reading of the *Liber Usualis*.

It might not be inappropriate to suggest to the publishers who are authorized to reproduce the Vatican Graduale, to preface the volume with clear translations, into the modern vernacular languages, of the various rubrical directions found in Latin in the Vatican edition. Thus (page 2) the direction, "*Quo finito, repetitur* Ad Te levavi, *usque ad Psalmum*," and the following one, "*Hic modus repetendi Introitum servatur per totum annum*," and (page 3), "*In Feriis Adventus, quando per hebdomadam resumitur Missa de Dominica, non dicitur* Alleluia, *nec V. sequens, sed tantum Graduale*," might easily prove unintelligible to a lay choirmaster.[1] "Let him consult one of the parish clergy!" It would, indeed, be an ideal arrangement if one of the clergy were appointed to exercise constant supervision over the choir and its director, to attend the rehearsals and the liturgical functions (in the choir itself), and to be ready with rubrical and ceremonial advice on all occasions when such would be desirable. But may this reasonably be looked for? It might, indeed, be reasonably expected; but we fear that such reasonable expectation would be very often disappointed. From the most conscientious prelates down to the most careful priests, which ones have taken note, in the past, of the large omissions of liturgical text in the masses sung, Sunday after Sunday, in their own cathedrals and churches? Indeed, at this late day, we have seen the Credo of Haydn's "Third" chronicled in the daily newspaper as scheduled for rendition in an important cathedral in a diocese

[1] *Cf.* also the two long directions in Latin, p. 38; also pp. 48, 68, 73, 76, 130, 145, 146. and the very long one, p. 151.

which, in some measure, has accepted the "reform." This Credo, nevertheless, omits "Et in unum Dominum Jesum Christum, Filium Dei unigenitum," not to speak of its insertion of text in "visibilium omnium et invisibilium *omnium*," and the inversion of text in "Crucifixus etiam pro nobis, crucifixus, passus et sepultus est." No, the clergyman is generally "too busy" with other matters, and, like England, expects "every man (including the choirmaster) to do his duty;" and the choirmaster, left to his own resources, may easily make serious rubrical mistakes.

One illustration of the desirability, from another point of view, of such a prefatory note. Page 2 directs that the "Ad te levavi" be repeated down to the Psalm, and notes that such a repetition of the Introit is to be observed throughout the year. But at the end of the Alleluia and Verse on page 3 there is no intimation anywhere that the Alleluia is to be repeated. If the lay choirmaster is possessed of a logical faculty, and uses it, he might properly infer that, if the Alleluia is to be repeated, as the Introit is repeated, there would similarly be a notification to this effect, and that the absence of any such notification is in effect a direction that the Alleluia is not to be repeated. His inference would be wrong in fact, but right in logic. Indeed, it would be desirable that, in the suggested prefatory note, a full illustration be given, in notation, of the exact way of repeating the Alleluia.

The publishers might also insert the exact page-number, in the case of a reference to a chant given in some other part of the volume. Thus, for Fer. V. post Dom. III. Quadragesimae (p. 114) we find:

Introitus. Salus populi, *ut in Dominica XIX. post Pentecosten.*
Graduale. Oculi omnium, *ut in Festo Corporis Christi.*
Offertorium. Si ambulavero, *ut in Dom. XIX. post Pentecosten.*
Communio. Tu mandasti, *ut in eadem Dominica.*

As the Vatican Graduale is not yet fully in print, it was impossible, of course, to insert the pagings referred to. Where this could be done, however, it is found in the present instalment of proofs; *e. g.*, page 124: "*Tractus.* Domine non secundum. 72." Publishers might well take note of the desirability of doing this in every case, for nothing that can help a choirmaster in the midst of what he is apt to consider a liturgical wilderness should be esteemed as of small moment.

FIRST PROOF-SHEETS OF THE GRADUALE.

THE various publishers of the Vatican edition of the Chant have received the following letter, dated 30 January, 1908. Although directly concerning the publishers only, it contains some points of interest to all prospective purchasers of the edition—and indeed, to those also who have already procured for their choirs the Kyriale, the Commune Sanctorum, etc., since there is an intimation of further corrections which are to be made before the edition can be considered definitive.

It is to be hoped that a Table of Corrections will be issued, in order that all who have in good faith purchased the previous issues of this Vatican edition may understand clearly and exactly what the changes are, without being put either to

the expense of money in providing themselves with the finally revised form (after having so recently bought the former issues), or to an unnecessary expense of time and labor in correcting the former issues (in case a choirmaster should prefer doing this in all the copies used by his choir in order to save expense). In this latter case, a choirmaster might, with such a Table of Errata or Corrigenda, make the appropriate changes without having to compare, at great loss of time and labor, the older forms and the new form, note for note, stave for stave, in order to find out just where the discrepancies may be. In any event, such a table would indicate just in what respects the chants previously learned would require unlearning and relearning; and this would be a helpful and time-saving expedient in the rather confused state in which the chant-reform now finds itself.

It would appear, from the last paragraph of the letter, that only 160 pages of the Graduale are ready for reproduction by the publishers authorized to print the chants. The expectations confidently expressed in some quarters as to the very early appearance of that volume seem doomed to disappointment; and, as one of our correspondents humorously puts it, "At the present rate of progress, a few tides will pass out before the 'Graduale' is completed." Better long delays, however, than subsequent corrections such as followed on the publication of the Kyriale. It is an exceedingly difficult thing to effect slight changes in the rendition of any plainchant already mastered by an ordinary choir. It is just the slight changes which cause great difficulty, for the very reason that they are slight; and it would be much easier to teach an entirely new piece of plainchant than to correct, in slight details, a chant already mastered and repeatedly sung. In the former case, the singers have merely to learn; but in the second, they must first unlearn before they learn.

ROME, LE 30 JANVIER, 1908.

COMMISSIONE PONTIFICIA PER L'EDIZIONE VATICANA
DEI LIBRI LITURGICI GREGORIANI.

TYPOGRAPHIE.

Monsieur.....

J'ai l'honneur, en vous envoyant les premières bonnes feuilles du *Proprium de Tempore*, de vous faire part des observations suivantes.

1. L'autorisation de reproduire le chant de l'édition typique vaticane *ne confère sur ce chant aucun droit de propriété, celui-ci étant et restant réservé pour tous pays à la seule Typographie Vaticane.*

2. La susdite autorisation ne comporte point le droit de reproduire les illustrations qu'elle contient. Néanmoins, l'une ou l'autre de ces illustrations pourra être reproduite dans les prospectus, revues ou catalogues, en guise d'annonce, ou de spécimen, sur demande faite à la Typographie Vaticane.

3. Quelques modifications de détail devant être apportées, dans les feuilles définitives, aux épreuves antérieurement communiquées du *Kyriale*, du *Commune Sanctorum*, etc., il sera opportun d'attendre l'envoi prochain de ces parties du Graduel avant de les réimprimer. L'indication des lignes modifées sera envoyée en même temps.

4. Quand plusieurs notes ou plusieurs groupes de notes sur une même syllabe sont placées à la fin d'une ligne et au commencement de la suivante, et se trouvent ainsi séparées, l'espace existant entre la dernière note de la première ligne, et le guidon, correspond exactement à l'espace qui existerait entre cette note, et la suivante, si ces deux notes se trouvaient sur la même ligne.—Même mesure réciproque à observer lorsque l'on voudra, dans les reproductions de l'édition typique, séparer ainsi à la fin d'une ligne des notes ou groupes qui, dans

cette édition, se suivent sur la même syllabe et dans la même ligne. — Il faut éviter, sauf absolue nécessité, de séparer ainsi ces notes (ou groupes), lorsqu'il n'y a pas entre elles, dans l'édition typique, la distance d'une largeur de note.

Je vous prie, Monsieur, de vouloir bien m'accuser réception des 10 feuilles du Graduel ci-jointes (pp. 1-160), ainsi que de la présente lettre-circulaire, et d'agréer de nouveau l'assurance de ma considération très distinguée. GIO. PASQ. SCOTTI,

Directeur de la Typographie Vaticane.

TWO ARCHBISHOPS ON CHURCH-MUSIC REFORM.

THE long and carefully-phrased utterance of the Archbishop of New Orleans, a part of which appears in this number of CHURCH MUSIC, is of much more than merely local interest. Like that notable one of the Archbishop of Boston which was published in the January issue, it discusses the broad question of the real meaning of music in the church services, of the misinterpretation of that meaning which became common throughout the Christian world, and of the sufficiently scandalous and anomalous results which ensued.

I. THE EXTENT OF THE ABUSES.

This is not an overstatement of the simple fact. Thus Archbishop O'Connell felt himself able to say—not in a casual utterance, but in his official capacity and in a most formal way:

> No one now doubts that in the matter of ecclesiastical music the gravest abuses existed, when at last Pius X spoke. . . . . Again and again those set over the Church to guard its sacred ceremonies have raised their voices against growing abuses. . . . . But the wave has grown to such proportions that nearly the whole world of composers and directors had been engulfed. Almost the memory of the great masters of ecclesiastical music had passed. A few loyal souls, whom the false atmosphere could not pervert, kept alive the sacred fire.
>
> Nearly all had succumbed to what the Pope calls the fatal influence of profane music in the Church.

In different phrase, but to the same effect, Archbishop Blenk says:

> An abuse when allowed to exist for a length of time hardens into a custom, so that finally the very principle itself becomes obscured in our minds. This is what has taken place in regard to sacred music. Every Catholic realizes that the Church is the house of prayer and applies this principle at Low Mass or during his private devotions; but at High Mass or at Vespers he will have become so accustomed to the prevalent abuses as no longer to apply the true principle; he is inclined to go to these services expecting to be entertained—at least to a large extent—and instead of praying he listens, turning his attention from the altar to the choir, which latter has been removed—as though in demonstration of its changed vocation—from the sanctuary to a gallery just over the church's door.

Now, we venture to think that any writer who had taken up such a position in our pages, and enforced it with such language as that used in the two excerpts quoted above, would have been declared, by those whose indifference to the Papal mandate in this matter has become notorious, to be an extremist, a partisan who forgets the meaning of language. "Exaggeration!"

II. Their Disastrous Results.

What was the result of this debasement of church music? The Archbishop of Boston tells us:

> The choirmaster—or better, with us the organist—ruled supreme in a matter which really was no more subject to him than the candles on the altar. The priest at one end, in the chancel, the organist at the other, in the choir, these two separated if not divided heads, in what should have been preserved as a sacred unit, went each his separate way—the music and the liturgy were rent in twain, and between them the solemn dignity of God's worship all but perished.

"The solemn dignity of God's worship all but perished." It is not the utterance of a musical fanatic who has been rendered desperate by the jeers and scoffs of those in the market-place; it is the carefully weighed word of the official head of a great diocese, himself (as is his Supreme Pontiff) a student and a lover of music, but even more a student and a lover of the liturgy of the Church.

With the same love for the liturgy, the Archbishop of New Orleans spends much effort to place the character of sacred music before his people, and to insist on the necessity of reform:

> Once more let us remind you of the importance of this reform, which concerns not merely the exterior of worship, as is sometimes supposed, but the very quality of that worship itself. It concerns most intimately the reverence due to God in His chosen dwelling upon earth.

Yes; the question is one, not merely of the external decorum which should be observed in the House of God, but of the spirit of reverence which should exist in the heart of man always, but then especially when he ventures into the real presence of Christ in the tabernacle and offers to God the adoration of a creature. Is this sermonizing? If it be, it is but a weak echo of the stronger homily of the Archbishop of New Orleans, who adds a further thought:

> This subject, as we have said, concerns the honor of God; but it concerns, furthermore, and most intimately, the salvation of man. . . . . Man's tendency is to drift toward mere naturalism; but the Church proposes to lift him to supernaturalism, and for this purpose puts before him—vividly and realistically—the spirit of prayer as opposed to that of the world. . . . . But what we desire to insist on especially is this: music as such was not the intention of the Church. . . . Nothing could be farther from the mind of the Church than to provide entertainment or distraction for her children . . . nor did the music [*sc.* plain-song] ever assume an independent character of its own, becoming a stumbling-block in place of an inspiration.

We have condensed very much in the above excerpt in order to reach more quickly the heart of the question of sacred music—which is, that it should never become "a stumbling-block in place of an inspiration." The result of the abuses which have crept into the musical portion of the Church's liturgy is that a stumbling-block has been placed to interior worship, to the spirit of recollection, in that very feature of the liturgy which St. Augustine had found so helpful in his day, namely, the singing.

III. Their Slow Removal.

That ecclesiastics should still be found defending the existing order—or disorder—in sacred music, even since the positive commands of the Holy Father in this matter, is somewhat disconcerting to the logical and religious mind. The Archbishop of Boston has placed the subject in a very clear light:

> More than four years ago the Sovereign Pontiff, the supreme head of the Church, by solemn letters promulgated in the most solemn forms, having the force of law, decreed "by the fullness of apostolic authority," that henceforth certain well-defined regulations drawn up and clearly set forth by himself should be strictly observed regarding the music which constitutes an important part in the solemn worship of the Church.
>
> From that moment no Catholic was free to discuss the matter—to so solemn an utterance, nay, injunction, from him whose office it is "to provide for the sanctity and dignity of the temple in which are offered the most holy mysteries," the Catholic had but to listen and obey. . . . .

These paragraphs form a brief preface to the remarkable utterance of His Grace; but the concluding paragraphs of his address to the Diocesan Commission on Sacred Music, of which His Grace has himself assumed the chairmanship, are, if possible, more cogent — and indeed almost menacing — in their tone. He is speaking of the "music" we have been accustomed to in our churches, and of its attitude toward the reform legislation proposed by the Holy Father:

> It cavilled at the "Motu Proprio"; it sought plausible pretexts for exception; it diminished its importance; in a word, it did all that a rebel caught in the ranks usually does—revile and even defy.

This is strong language—much stronger than any one not in authority would think of using, but it simply rehearses a fact known of all men who have eyes to see and ears to hear. And the Archbishop very felicitously uses this exhibition of stubbornness as a compelling illustration of the irreverent character of our existing church music:

> I repeat, nothing more conclusive than this spirit of irreverence, not to say disobedience, to a Papal decree could be possibly adduced to prove that which the Pope asserted, that the music tolerated in the churches against the Church laws had produced fatal results.
>
> The Holy Father, unmoved by stubbornness or by excusing pretexts, only repeated his solemn instructions. He had proclaimed no new law; he had only reiterated the many repeated injunctions of his predecessors. In a word, he has voiced the sentiment of the canons of the Church, and at the same time as well the canons of true art.
>
> Both are changeless, and so the "Motu Proprio" will not change—the music must.

We invite our readers to peruse again the concluding words of the address, in which the Archbishop of Boston directly places on the Commission the duty of seeing that the law of the Holy Father is carried out—first of all by themselves, and then by others. In a similar fashion does the Archbishop of New Orleans declare for "a beginning at once" in carrying out the reform which, he declares, can, "at the end of five years as a maximum—that is to say, on the feast of St. Cecilia in 1912," be so perfected that the parishes in that diocese

"will be in a position to comply literally with the 'Motu Proprio' of the Holy Father, and will be expected to do so."

All lovers of the dignity and decorum of the liturgical functions, all those who would vindicate to the House of God its true character as "a House of Prayer," all who desire to place no obstacle in the pathway of interior devotion in the church services, will look forward with consuming interest to the gradual progress of the reform movement in these two great dioceses which have thus auspiciously entered upon the pathway of obedience to the commands of the Holy Father.

THE SINGING OF WOMEN IN CHURCH.

I. Rescript S. R. C., 17 January, 1908.

IN the *Acta Sanctae Sedis* of 15 February is given a decree (*Angelopolitana*), dated 17 January, 1908, of the S. R. C., concerning "the use of electric light and the singing of women in churches." The *dubium* proposed to the Sacred Congregation with respect to this latter question was:

II. Per decretum n. 3964 *De Truxillo* die 17 Septembris 1897 prohibitum fuit ut "mulieres ac puellae intra vel extra ambitum chori canant in missis solemnibus," idemque confirmatum est die 19 Februarii 1903. Attamen cum in *Motu proprio* SS. D. N. Pii X *Inter pastoralis officii* de musica sacra d. d. 22 Novembris 1903 praecipiatur ut "cantus gregorianus in populi usus restituendus curetur, quo ad divinas Laudes mysteriaque celebranda magis agentium partem, antiquorum more, fideles conferant" quaeritur: Licebitne permittere ut puellae ac mulieres in scamnis sedentes, ipsis in ecclesia assignatis separatim a viris, partes invariabiles missae cantent; vel saltem extra functiones stricte liturgicas, hymnos aut cantilenas vernaculas concinant?

II. By the decree n. 3964 *De Truxillo* (17 September, 1897) it was forbidden that "women and girls, whether within or without the limits of the choir, should sing in solemn masses," and this was confirmed 19 February, 1903. However, since in the *Motu proprio* of our most holy lord, Pius X, dated 22 November, 1903, it is prescribed that "care should be taken that the Gregorian chant be restored to use by the people, so that the faithful may again take a more active part in ecclesiastical offices, as was the case in ancient times," the following question is asked: Will it be lawful to permit girls and women, in pews set apart for them and separated from those occupied by men, to sing the unvarying parts of the mass [*i. e.*, those contained in the Kyriale]; or at least, outside of the strictly liturgical functions, to sing hymns or sacred songs in the vernacular?

To this the Sacred Congregation of Rites, "having sought the opinion both of the Liturgical Commission and of the Commission on Music and Sacred Chant, and having weighed everything carefully" ("*exquisitis votis* utriusque Commissionis tum Liturgicae tum de musica et cantu sacro, omnibusque sedulo perpensis"), answered:

Ad II. Affirmative ad utrumque, et ad mentem. Mens est: 1° ut intra christifideles viri et pueri, quantum fieri potest, suam partem divinis Laudibus concelebrandis conferant, haud exclusis tamen, maxime ipsorum defectu, mulieribus et puellis; et 2° ut ubi ufficiatura choralis habetur. cantus exclusivus mulierum, praesertim in cathedralibus ecclesiis, non admittatur, nisi ex gravi causa ab Ordinario agnoscenda; et cauto semper ut quaevis inordinatio vitetur.

To II. Affirmatively to both questions, and according to the intention. The intention is: first, that in the congregation men and boys should, as far as possible, take their part in singing the divine praises, without excluding, however (and especially if men and boys be lacking), women and girls; and secondly, that where there is a canonical choir (and especially in cathedral churches) women alone should not sing, except for a weighty reason recognized by the Ordinary; and always with care to avoid any unseemliness.

II. Comment.

The first decree referred to above (*De Truxillo*) concerned the *dubium:* "An servari possit mos in aliquam ecclesiam, etiam cathedralem, invectus, ut mulieres ac puellae intra vel extra ambitum chori canant in missis solemnibus, praesertim diebus per annum solemnioribus" ("Whether the custom introduced into any church, even a cathedral church, that women and girls, within or without the space set apart for the choir, should sing in solemn Masses, especially on the more solemn days of the year, might be retained"); and the answer was: "Invectam consuetudinem, utpote Apostolicis et ecclesiasticis praescriptionibus absonam, tanquam abusum esse prudenter et quamprimum eliminandam, cooperante Capitulo seu clero ipsius ecclesiae curae et auctoritati Rmi. sui Ordinarii" ("The custom thus introduced, inasmuch as it is not in accord with Apostolic and ecclesiastical prescriptions, is to be eliminated prudently and as soon as possible, as an abuse, the Chapter or the clergy of the church coöperating with the authority of their Ordinary").

The decree *De Truxillo* forbidding women and girls to sing at solemn Mass, even though seated outside of the choir, seems to have suggested a difficulty as to the proper interpretation of that part of the *Motu proprio* of Pius X on Sacred Music which inculcated a return to congregational singing of the traditional chant during solemn Mass. How could the congregation sing thus if women and girls were to be excluded from the singing? Was the congregational singing to be performed only by men and boys—the women remaining silent, according to the literal and rigorous interpretation of the words of St. Paul?

The present decree permits—and appears even to encourage—the female portion of the congregation to sing, either conjointly or alternately, with the men and boys. The comment of the *Acta Sanctae Sedis* is:

The present decision changes slightly (*aliquantisper*) the discipline obtaining hitherto, in respect of the singing of women in church. First of all, even in liturgical functions, it rather inculcates the simultaneous or alternate singing of the faithful, whether men or women, with the restriction that the women should be in a place separate from that allotted to men, and should be outside of the choir and of the organ-gallery. Generally speaking, too, even the exclusive singing of women is allowed, according to the manner indicated above, especially when men or boys able to sing are not present. But in cathedral and other churches in which there is choir-office, the exclusive singing of women is not permitted except for a weighty reason approved by the Bishop.

Notes.

Why "Plain" Chant? The answer is given by Fr. Gregory Huegle in a brief but interesting paper contributed to *The Advance* (Kansas City, Kans., November 23).

The very name of our subject makes it impossible for us to avail ourselves of the means now most in vogue to attract the attention of an oversatiated public. The chant of which we speak is "plain." The modern world, if it is to grant even a *prima facie* possibility of merit to a would-be work of art, requires for it epithets directly opposite to the word "plain." An opera must be grand, a concert superfine, a chorus huge, the virtuoso's recital divine. There is no room for anything "plain"; helpless insignificance will be its doom as long as it refuses to walk on stilts—but plain folks still like plain fare. With such plain folks we will have a plain chat on plainchant.

We wish to tell your readers on the Kansas and Missouri side, that the plainness of plainchant is that of Cinderella, relegated to a corner of the kitchen, whilst her operatic prima-donna sister on the silken sofa of the state-room is trying on the golden slippers. But things have changed. Her proud and worldly sister has been called down from the throne she had usurped, and Cinderella, though plainly dressed, has been reinstated in her proper position.

When such a change is taking place it is natural that those who have long been the courtiers of the deposed princess cannot at once appreciate the calm and unaffected beauty of her successor. "Why not leave things the way they have been all these years? Why take from us the sweet tunes and the dear hymns our fathers used to sing? Why give us a chant that is called 'plain?' A chant which we cannot sing? A chant which is not accompanied by as much as a second voice?" The opposition of some goes so far as to insult the reinstated princess. They call her barbarian, antediluvian, monstrous, deserving to be relegated to the ash-heap.

The re-introduction of plainchant is an operation, and an operation requires not only skill in the surgeon but also courage in the patient.

The "operation" must be performed, continues Fr. Huegle, because the Holy Father commands it. But again, why "Plain" Chant?

Many people are frightened by the name "*plain*" chant. They assume that "plain" means "unadorned," "uninteresting." That is not the case at all. "Plain" is here used in the sense it had in the Middle Ages, and means simply that the chant has not the strictly mathematical measure of figured music.

Doubtless there are some lovers of the Ratisbon chant who do not like the Vatican chant. Certainly there are many Catholics who do not like either chant. To both of these classes might be addressed the words of Max Mueller:

Admiration is an art which we must learn. Many Germans say: "Racine does not please us;" the Englishman says: "I do not understand Goethe;" the Frenchman says: "Shakespeare is a peasant." And what is meant by all this? Nothing more than when a child says it prefers a waltz to a Beethoven symphony. The true art is to find out and to understand what it is that every nation admires in its great men, and he who seeks the beautiful will eventually find it and see that even the Persians are not deceived as to Hafiz, nor the Hindoos in regard to Kalidasa. We do not understand a great man at once; it calls for strength,

spirit and persistence, and it is peculiar that whatever pleases us at the first glance only occasionally holds us permanently.

Meanwhile, those who desire to be loyal to the wishes and commands of the Holy Father might find it helpful to recall the great spiritual truth that obedience is made easy through admiration—admiration whether of the one who gives the command or of the matter concerning which the command is given. And, fortunately, this admiration can, as Max Mueller well counsels, be cultivated. It is not cultivated by suspiciousness of temper, critical fault-finding, grumbling at the difficulties presented in the pathway of obedience. The subject under obedience has a right to make certain representations, to be sure, of the difficulties to be encountered, or of better ways than those indicated, for carrying out the command. Once these representations have been properly made, the cultivation of the faculty of admiration begins. Where so many non-Catholics of eminence in the musical world have given enthusiastic suffrages to plainchant, Catholics may well pause before they criticise it adversely.

Plainchant is "old." True enough. And being old, it has had to endure comparisons with other subsequent forms of music, and, as Dickinson points out in his history of music in the Western Church, it has stood that comparison so well that it may outlive every existing style of musical composition. The Chant is "old;" but so, too, are the splendid medieval cathedrals. We are reminded of Hauptmann's thought:

Our forefathers did not build in an old style; their idea was to build so that the work would endure. So it is with Art. If a work is suited to its time and is well-made, it can become old and remain good for all time. Bach and Handel are not classic because they are old, but have become old because they are classic. Schumann says that we shall study the new because that comprehends the old. Goethe says that we shall study the old; "that they have become old is a proof of their goodness and their content," and he is right. Many new things can *appear* good; the old *must* be good, since it has stood the test of time.

In the *Dominican Year-Book* for 1908 (Rosary Press, Somerset, O.) an interesting account is given (pp. 41-43) of the historical attitude of the Order of Preachers toward plainchant. The paper concludes with the following practical suggestions:

The Motu Proprio contains several interesting passages in view of the facts just presented. For instance: "Special efforts are to be made to restore the use of Gregorian chant to the people, so that the faithful may again take a more active part in ecclesiastical offices, as was the case in ancient times." Parishioners can make the efforts requested by the Pope by encouraging the work of our zealous choirmasters. Unfavorable criticism is detrimental to any incipient reform, especially when the reform is not to our liking. One must be trained slowly to appreciate the beauties of church music. This acquired, plainchant will not seem a barbaric song. However, the real work is to be done in the class-room. . . . . What an exceptional opportunity, then, have the teachers in our Catholic schools to realize the Pope's desire! Why not include in the schedule a course of instruction in plainchant? It need not be scientific; it need not be exhaustive. Vast reforms are not completed in a day. To the pupils can be given a simple explanation of the nature of plainchant, its history and the true part it has in the liturgy. This would be at least some effort towards advancement on

the way pointed out by our Holy Father, and it would overcome, in great measure, the unreasonable prejudice now existing against the Church's music. Children, the future parishioners, the future choristers, should be gathered together and instructed. In this way only can we hope to make the reform a permanent one and to place once more in prominence the song which the Church has chosen, because of its simplicity and noble dignity, as the most appropriate medium for the words of Christ.

The encyclical should have a special interest for members of the Dominican family. They should all perfect themselves in this science that they may efficiently use it in their teaching. It would be well for the sisters to invite some one to deliver a course of lectures on the subject while they are gathered at the mother-house in summer; or, if this be impossible, they might take advantage of the opportunity offered by the plainchant schools, several of which have been established both in the East and in the West. It might be found feasible to send a certain number of the sisters from each mother-house to these lectures, who, returning, after a course of study under experienced masters, could impart to the other members of the community a knowledge of this sacred science.

Courage, patience and energy, then, are our watchwords. Propagate plainchant! Imitate the Dominicans of the past five hundred years in this respect. The blessing of God, to whom it is addressed, the assistance of St. Dominic, and the approbation of our own dear Pope Pius X will be our reward.

Publications Reviewed.

THE PROPER OF THE MASS for Sundays and Holidays. Vol. II. Set to Simple Music. By A. Edmonds Tozer, Knight of the Pontifical Order of S. Sylvester, Doctor in Music of the Universities of Oxford and Durham, etc., etc. New York: J. Fischer & Bro.; London: R. & T. Washbourne, Ltd.; Augsburg, Germany: A. Boehm & Son. xvi + 352 pages, cloth. (Fischer's Edition: Vol. I, No. 2925; Vol. II, No. 2926.)

In Vol. II, Dr. Tozer completes the work begun in Vol. I (the *Proprium de Tempore*), which was reviewed in CHURCH MUSIC for January, 1907, pages 127-128. (*Cf.* also the issue for June, 1906, pages 410-415.) Vol. II contains the *Commune Sanctorum, Missae Votivae,* and the *Proprium Sanctorum.*, Praise of the idea behind the work, or of the work itself, would be superfluous to those who have used Vol. I. By his scientific and practical labor of love for the liturgy the author has made impossible any plea of difficulty that might be put forward by those who have hitherto been ignoring the repeatedly affirmed rubrics and liturgical laws regarding the singing of the "Proper" of the Mass. For various reasons, the plainchant melodies of these texts do offer to some choirs many difficulties, which, if not absolutely insurmountable, are of sufficient gravity to postpone effectively to an indeterminate future the singing of the required texts. There is, indeed, the resource of *recitation;* but this demands much care and practice on the part both of singers and of organists to produce a satisfying effect. (*Cf.* the article on "Recitation" by the Rev. Ludwig Bonvin, S. J., in CHURCH MUSIC for March, 1906.) The present volume is furnished amply with indexes (12 pages, double columns). Dr. Tozer's simple and interesting arrangements meet every requirement of the liturgy, and solve adequately every difficulty confronting the choir-director and the singers. The various rubrical directions

are printed in the appropriate places in English, so that the work is a *vade mecum* in the wilderness of the liturgy. Finally, the volume, like its predecessor, is a very beautiful piece of work on the material side; engraver, printer, and binder have coöperated to produce a highly attractive book, which justifies still further the hearty encomium passed by an English periodical (in its review of Vol. I) on the enterprise and zeal of the American publisher.

GREGORIAN REQUIEM, with Absolution, Responsories, Antiphons and Canticle of Zachary; according to the Vatican edition; translated into modern notation by Rev. Leo Manzetti. Organ accompaniment, $0.75; vocal part. $0.15. B. Herder, 17 South Broadway, St. Louis, Mo.

A certain musical critic has asserted that Rev. Leo Manzetti's harmonization of the Gregorian melodies is an "ideal harmonization"; and certainly this new accompaniment to the Vatican Requiem abounds in so many eminent qualities that it would be impossible to treat all of them in a short press review.

First of all, we can see at a glance the classic, scholarly manner in which the author treats his harmonizing chords. Without any intention of making his accompaniment a counterpoint-work, he has in effect produced it, such is the purity of chord-connection. In order to know what degree of simplicity he should employ in his harmonization, the author is by no means afraid to go back to centuries when music was still void of what is known as liberty or license. The structure of the Gregorian melody itself will be the model of his harmonizing parts. There he finds no skips of sixths or sevenths, hence he does not admit them in his accompaniment; there the melody is of a strict legato-style, hence his harmonization is a smooth and fluent legato. To accomplish a pure connection of chords, the author is at any time ready to sacrifice the integrity of a triad: simple fifths, without the third, are as well fit for his purpose as a complete chord.

While modern musicians would rather sacrifice purity of connection to integrity of chords, the author contends that "An interval of a third is an imperfect consonance, while a fifth is a perfect consonance. Polyphonic masters of the Palestrina school very often begin a counterpoint-work with a simple fifth: why should Gregorian Chant be treated as modern music and why should modern musicians be so proud of their licenses?"

Treating the chords so severely, the author has succeeded in supplying an accompaniment as quiet and flowing as possible for melodies so pure, chaste and so rich in neums as those of the Vatican edition, and so clearly demanding a rather speedy movement.

Another feature is the phrasing. Music is a language. A sequence of chords, the choice of which is a haphazard work, will never constitute a musical composition. In this Requiem each phrase presents a complete conception of an harmonic whole. If we play the accompaniment alone, without the melody, we find in it a meaning, something tasteful, something pleasing; because order—the first requisite of beauty—prevails throughout the distribution of chords, and not caprice.

What is the melodic merit of Seb. Bach's first prelude in his *Wohltemperirtes Klavier?* None; for there is no expressed melody in it. But realize the chords

alone, from the arpeggiato design, and instantly you notice in their succession a musical phrasing whose beauty atones for the absence of a real melody. Whence comes this? From the pure connection of chords, from the order predominating and framing them into a beautiful whole, without aid of any melody. Gounod had evidently seen this when he added to it that beautiful—although unliturgical—"Ave Maria" of his. Thus, also, in the harmonization of Rev. Leo Manzetti the chords are not chosen by lot for the only purpose of supporting the melody-notes, but they constitute a well-meant whole, a musical sentence.

To these two prominent qualities are added his pure treatment of Gregorian scales and modes. AL. RHODE.

THE REFORM IN CHURCH MUSIC. By Justine Bayard Ward. London: Catholic Truth Society. 16 pages. Price, one penny.

It was a very good idea to reprint, from the *Atlantic Monthly*, the essay which placed the issue of appropriate music for the Church in the clearest possible light, so that both Catholics and non-Catholics might understand that issue as presented in its principles. The essay received great attention when it first appeared, its clear philosophy and attractive style and high ideals appealing powerfully to all cultured readers. The reprinted essay forms the latest of the interesting pamphlets published by the London C. T. S. in behalf of the reform movement in church music. The series includes a translation of Provost Mitterer's "Ecclesiastical Precepts in Reference to Church Music" (cloth, 6d.; wrapper, 3d.), "Westminster Decrees on Church Music" (1d.), Terry's "Our Church Music" (1d.), "The Revival of Liturgical Services" (1d.), "Life of Palestrina," with portrait, by the Rev. R. Eaton; "A Book of Oratorios with Discourses," compiled by the Rev. R. Eaton; together with some practical manuals, such as "A Simple Vesper Book" (6d.). All these seeds of liturgical and musical knowledge thus scattered abroad by the C. T. S. cannot fail to prophesy of abundant harvests in good season. H. H.

RAVANELLO, O., op. 35, n. 1: Ps. 115: "Credidi propter quod" ad chorum duarum vocum aequalium organo comitante. Edizione Marcello Capra, N. 1145.

A beautiful setting of the psalm for two male voices (tenor, bass). The text, so replete with emotional content, is very well emphasized by the musical setting; but always the religious restraint proper for liturgical offices preserves the composer from that subjective over-emphasis which is too often found in settings of the vesper psalms. There is always danger, in such a psalm, of histrionic striving, but here we have pure, uplifting and religious emotion expressed musically. P. T.

ARRIGO CORONARO, Opera postuma: Offertorio "Assumpta est" per organo. Edizione Marcello Capra N. 254. Pr. net. L. 1.00—Mk. 0.80.

The theme is based on the plainsong antiphon to the first psalm in vespers of the Feast of the Assumption, whose ascending movement lends itself well to a musical painting of the idea suggested by the word "Assumption." The intro-

duction to the theme proper is, perhaps, too insistent on the upward progression of the melody; but it possesses, nevertheless, a quality of lightness and airiness which robs the ascending sequence of any gross literalness of interpretation. Altogether, the work is happily conceived, and is of moderate difficulty. Three staves are employed. P. T.

Marabini, P. Fr. Jo. Baptista, op. 41: Missa Defunctorum tribus vocibus virilibus concinenda sine organo vel cum organo ad libitum. Edizione Marcello Capra, N. 1097.

This Requiem Mass is for T. I., T. II., and B., with optional organ accompaniment (which is not, however, a mere transcript of the voices, although intended, wherever it differs from the voices, merely to sustain them in the easiest way). The tonalities of the composition vary with those of the original Gregorian settings, each separate number beginning with its appropriate Gregorian intonation and then developing its polyphonic setting in the same mode. The general movement of the Mass should be like that of Gregorian Chant—soft and somewhat rapid (*mosso*, occasionally varied with *meno, moderato*). P. T.

Missa in Honorem S. Cassiani. For male chorus, in four parts, and organ. By M. Haller. (Pustet.)

This latest mass of the past-master of the Cecilian school and the purest modern imitator of Palestrina is, as are all his works, easy of execution. Haller always progresses in easy intervals and within the natural middle range of the voice. He never overtaxes the strength of the singers. One could sing Haller all day and not feel any strain on the voice. I believe this is the principle reason why Haller, of all living church composers, is the most popular and most frequently heard. He shows his experienced hand by the very sparing use of polyphonic effects. He employs them only to mark a climax or to impart more than usual animation to a phrase, and thus he renders them more striking and forceful when they do occur. Haller's strength lies in the transparent purity of his style and the spirit of devotion which permeates all his works. His characteristic weakness (which becomes more obvious in his later works and may be traced to the infirmities of his advanced age) is lack of originality and inventive genius. He is a master of the style, not a musical creator.

Mt. Angel, Oregon. A. Waedenschwiler, O. S. B.

Le CL Psaume (Laudate Dominum), op. 47, for male chorus, in four parts, and organ. By Edgar Tinel. (Breitkopf & Härtel.)

This work was composed for the solemn entry of Cardinal Mercier into his cathedral, after his elevation to the Cardinalate, on 13 May, 1907. I cannot too highly recommend this latest composition of the great Belgian who has won international fame by his oratorio "St. Francis." Nothing grander and more appropriate could be found for solemn entries and receptions of bishops and similar festive occasions. It is simply a superb work, overwhelming in its gran-

deur, and yet not difficult for the singers. Only the organ part requires a moderately clever performer. In this composition you find contrapuntal skill combined with a grand idea—a combination so rarely found. I regard Tinel's *Laudate Dominum* one of the grandest, finest, and most effective church compositions of modern times. A. W.

Mass of St. Bruno. A short unison mass with organ accompaniment. By R. R. Terry. (London: Cary & Co.)

This mass is a very happy, tuneful, and thoroughly practical composition. I recommend it particularly to all choirs of school children who have to depend more on the ear than the eye and possess a very limited range of voice. The voice part appeals easily to the ear and lies well for the singers (the required compass of voice ranging from the small $b\flat$ to e).

Mr. Terry proves himself a fine musician, particularly by his treatment of the organ. He may sometimes be a little free—or call it worldly (for he is somewhat inclined to make his music rather pleasing than subservient to the liturgical text)—but he is certainly never dry. The Kyrie is excellent. It is remarkable what he can do with the limited material at his disposal. He is somewhat too fond of sequences. The sequence is a most handy musical expedient, but it never ceases to be an expedient, and it cannot deceive a trained hearer as to the fact that the composer has meanwhile nothing new to say and is merely fishing for a new inspiration. The Gloria is, in my opinion, the weak part of Terry's Mass. Almost in the beginning of the Gloria the same musical phrase is repeated four times in the form of a sequence, succeeded by a worn-out, meaningless phrase on "Adoramus Te." On the words "Domine Deus, Rex coelestis, Deus Pater omnipotens" the vocal part has to serve in the humiliating position of a basis for an organ part. Then follows again a sequence with seven repetitions of the same strain, forthwith a recitative, first on $b\flat$, then on f, and finally on g. Then the Gloria is wound up by the same rather tedious sequence with which it began. Also the Credo numbers too many sequences and recitatives in which the voice part has nothing to do but recite on one note in order to give the organ a pretense to make a pleasant display until an inconvenient passage in the text is bridged over. The organ part in the Benedictus is grateful and flows and sounds well. Beside the Kyrie, the Agnus is the best part of the Mass. Its melody and accompaniment are decidedly pretty. Only the end reminds one too much of Paderewski's *Chants au Voyageur*.

All in all, I recommend this mass highly. It is musically interesting, melodious, harmonious, grateful, and, although at times paying more attention to the musical development of melodies than to the exegencies of the text, it never violates the laws laid down in Pope Pius X's Motu Proprio. A. W.

Missa in Honorem Sanctae Familiae. For three treble voices, with organ. By J. Singenberger. (Pustet.)

The second edition of this sweet little mass has just been published by Pustet in Regensburg. It is just the thing for convent and academy choirs—easy, pleas-

ing, devout—in short, eminently adapted to the needs and tastes of a female choir. The stamp of purity and devotion is impressed on its every note. Of course, it is not, and cannot be, by its nature and compass, very pretentious music. It is not drawn in the grand, magnificent lines of Witt's *Missa S. Raphaelis*. If it were, it would defeat its own purpose. But it is, even from a purely musical point of view, good, clean and interesting. I highly recommend the mass.

A. W.

SORIN, REV. R. J.: Missa Solemnis in honorem Beatae Mariae Virginis Carnuti in Gallia jam ante Christum natum honoratae sub titulo "Virgini parituraе." Baltimore: P. J. Lammers. Price, $1.00.

The Mass is, "with the Pope's gracious permission, most respectfully dedicated to His Holiness Pius X." It is written for S. A. T. B., and in melodious style. While the treatment is at times somewhat polyphonic in character, the Mass is nevertheless easy enough for well-trained boy-choristers to take the soprano and alto parts, as doubtless the reverend composer desires should be the case, in conformity with the prescription of the Motu Proprio. The text of the "Benedictus" is sung throughout four times—apparently an unnecessary number—although it is not, therefore, long (three pages octavo). We do not fancy the separation of the "Dona nobis" from the last "Agnus Dei" even by the slight organ interlude of four bars, or the change of movement to allegretto.

P. T.

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THE Dean and Chapter of Worcester have very kindly given their consent to the publication in *facsimile* of the English Monastic Antiphonar preserved in their Cathedral Library. This MS., which is most carefully written, as regards both the text and the music, was compiled after the completion of the present Cathedral (A. D. 1218), and remained in use until the 16th century. The volume in which it is contained (MS. 160) comprises a very complete collection of choir-books of different dates. It is proposed to publish by subscription the Antiphonar (which is entire save for the first leaf) and the portions which complete it, viz., the Kalendar, the *Processionale* (incomplete), the *Venitare*, and a short *Tonale*. This will form a volume of 221 leaves of the MS. (making the same number of pages in the reproduction) printed on antique paper, oblong.

This MS. is of unique interest, not only from the fact that it is the only complete English Benedictine Antiphonar now known, and contains a rich mine of hitherto inaccessible material for the history of the Monastic Office and its accompanying Chant, but it has a peculiar interest as deriving from the Worcester Community. At the Norman Conquest, as is well known, considerable ritual changes were made in the English Cathedrals and greater Abbey Churches with a view to bringing their practice into accord with the observances with which the conquerors had been familiar on the Continent. Such changes were extended also to the chant, and the difficulties at Glastonbury on this score are well known. Now, whilst Bishops and Abbots of Norman extraction were placed in possession of almost all the English Churches, St. Wulstan, by a singular exception remained at Worcester. The Community there seems also to have remained entirely English, and although a Norman (Sampson, a Canon of Bayeux) succeeded St. Wulstan, he seems, from a Pontifical used by him and now preserved at Corpus Christi College, Cambridge, to have followed the English observances as practised before the Conquest. In a word, it is in the Church of Worcester alone, if anywhere, that there may be hope of the preservation of English tradition in regard to the Office and Chant. It may be added that the rubrics of the Antiphonar embody a Customary which is of exceptional interest as representing the ways and manners of a Cathedral Monastery.

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